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Minnie Hauk—2	Richard Wagner	Johanna Cohen
Materna	Theodore Thomas	Charles F. Tretbar
Albani	Dr. Dausroch	Emmie Dickerson
Annie Louise Cary	Campanini	E. A. MacDowell
Emily Winant	Julius von Bernuth	Theodore Reichmann
Lena Little	Constantin Sternberg	Max Treuman
Murio-Celli	Dengremont	C. A. Cappa
Andrew Carnegie	Galassi	Montegriffo
James T. Whelan	Hans Balatka	Mrs. Helen Ames
Edvard Strauss	Mathilde Wurm	S. G. Pratt
Eleanor W. Everest	Liberati	Rudolph Aronson
Jenny Broch	Johann Strauss	Hermann Winkelmann
Marie Louise Dotti	Anton Rubinstein	Donetti
Marie Jahn	Del Puente	William W. Gilchrist
Furuch-Madi—2	Joseffy	Ferranti
John Marquardt	Julia Rivé-King	Johannes Brahms
Zélie de Lussan	Hope Glenn	Meyerbeer
Blanche Roosevelt	Louis Blumberg	Moritz Moszkowski
Antonia Mielke	Frank Van der Stucken	Anna Louise Tanner
Titus d'Ernesti	Frederic Grant Gleason	Filoteo Greco
Anna Bulkeley-Hills	Ferdinand von Hiller	Wilhelm Junck
Charles M. Schmitz	Robert Volkmann	Fannie Hirsch
Friedrich von Flotow	Julius Riets	Kathann Banner
Frans Lachner	Max Heinrich	Dr. N. Penfield
Heinrich Marschner	A. L. Guille	F. W. Riesberg
Edmund C. Stanton	Ovide Musin	Emil Mahr
Nestore Calvano	Anton Udvardi	Otto Suro
William Courtney	Alcun Blum	Carl Faellen
Josef Staudigl	Louise Natali	Belle Cole
Lulu Veling	Rhbel Wakefield	Carl Millocker
Mrs. Minnie Richards	Carlyle Peteralea	G. W. Hunt
Florence Clinton-Sutro	Carl Retter	Georges Bizet
Arthur Friedheim	George Gémünd	John A. Brockhoven
Clarence Eddy	Emil Liebling	Edgar H. Sherwood
Frans Abt	Van Zandt	Ponchielli
Fannie Bloomfield	W. Edward Heimendahl	Edith Edwards
S. E. Jacobsohn	Mrs. Clemelli	Carrie Hun-King
C. Mortimer Wiske	Albert M. Bagby	Pauline l'Allemant
J. O. Von Prochaska	W. Waugh Lauder	Vodi
Edvard Grieg	Mrs. W. Waugh Lauder	Hummel Monument
Adolf Henselt	Mendeisohn	Berlioz Monument
Eugen d'Albert	Hans von Bülow	Haydn Monument
Lilli Lehmann	Clara Schumann	Johann Svendsen
William Camdeius	Joachim	Strauss Orchestra
Frans Kneisel	Samuel S. Sanford	Anton Dvorak
Leandro Campanari	Frans Liszt	Saint-Saëns
Frans Rummel	Christine Dossert	Pablo de Sarasate
Blanche Stone Barton	Dora Hennings	Jules Jordan
Amy Sherwin	A. A. Stanley	Ther. H. Parsons
Thomas Ryan	Krnat Catenhusen	Ther. Herbert-Foerster
Achille Errani	Heinrich Hofmann	Bertha Pierson
C. Jos. Brambach	Charles Pradel	Carlos Sobrino
Henry Schradieck	Emil Sauer	George M. Nowell
John F. Rhodes	Jesse Bartlett Davis	William Mason
Wilhelm Gericke	D. Burneister-Petersen	Padeloup
Frank Taft	Willis Nowell	Anna Lankow
C. M. Von Weber	August Hylsted	Maud Powell
Edward Fisher	Gustav Hinrichs	Max Alvary
Kate Rolla	Xaver Scharwenka	Josef Hofmann
Charles Rehm	Heinrich Boettel	Hindel
Harold Randolph	W. E. Haslam	Carlotta F. Pinner
Minnie V. Vandever	Carl E. Martin	Marianne Brandt
Adele Aus der Ohe	Jennie Dutton	Gustav A. Kerker
Karl Klindworth	Walter J. Hall	John C. Fillmore
Edwin Klahre	Conrad Ansoorge	Emma Juch
Melen D. Campbell	Carl Baermann	Fritz Giese
Alfredo Barili	Emil Otter	Anton Seidl
Wm. R. Chapman	Paul Kalisch	Max Leckner
Otto Roth	Louisa Svecenaki	Max Spicker
Anna Carpenter	Henry Holden Huss	Judith Graves
W. L. Blumenschein	Nenly Stevens	Hermann Ebeling
Leonard Labatt	Dyaa Flanagan	Anton Bruckner
Albert Benham	A. Victor Benham	Mary Howe
Josef Rheinberger	Mr. and Mrs. Carl Hild	Alcille Claire
Max Bendix	Anthony Stankowitch	Mr. and Mrs. Lawton
Helene von Doenhoff	Moriz Rosenthal	Fritz Kreisler
Adolf Jensen	Victor Herbert	Madge Wickham
Hans Richter	Martin Roeder	Richard Burmeister
Margaret Reid	Joachim Raff	W. J. Lavin
Emil Fischer	Felix Mottl	Niel W. Gade
Merrill Hopkinson, MD	Augusta Ohlström	Hermann Levi
E. S. Bonelli	Mamie Kunkel	Edward Chadfield
Paderewski	Dr. F. Ziegfeld	James H. Howe
Stavenhagen	C. F. Chickering	George H. Chickering
Arrigo Boito	Viliers Stanford	John C. Fillmore
Paul von Janko	Louis C. Elson	Helene C. Livingstone
Carl Schroeder	Anna Mooney-Burch	M. J. Niedzielski
John Lund	Mr. and Mrs. Alves	Frans Wilczek
Edmund C. Stanton	Ritter-Goetze	Alfred Sormann
Heinrich Gudehus	Adele Lewing	Ivan Lura
Charlotte Huhn	Pauline Schöeller-Haag	Carl Busch.

MADISON SQUARE GARDEN CONCERT HALL.

FIRST APPEARANCE IN AMERICA OF

ALFRED GRÜNFELD,

Court Pianist of the Emperors of Germany and Austria,

FRIDAY EVENING, OCTOBER 23.

Subscription Tickets for Six Concerts, \$8.00; for sale on and after October 8, at Schibirth's, 23 Union Square.

A benefit concert given in the German summer resort Scheveningen, Von Bülow played Brahms' D minor piano concerto and some numbers of Chopin, and the entire absence of musical feeling displayed by the little Mephistopheles of the piano aroused the ire of the critics.

The European critics will gradually realize that the criticisms which appeared in THE MUSICAL COURIER of Von Bülow, when in this city last, were absolutely true in every particular. Von Bülow was always an overrated pianist, with a bad touch, harsh tone and his readings were both arbitrary and erratic.

The musical public on both continents are sick of Bülow, the Boulanger of the piano.

LAST Sunday's "Recorder" has the following to say about Henry Mapleson and his bride, Laura Schirmer:

By the way, what will that individual have to say for himself as regards his former wife, Marie Rose, a delightful and brilliant singer whom he introduced everywhere as his legal spouse? Surely, unless we mistake the spirit of the American public, the gallant Colonel Henry will get the cold shoulder. He ought to, for his action in the matter was simply contemptible, and Marie Rose's friends and admirers feel the insult all the more keenly because of the contemptuous way Mapleson spoke of his cividant wife. Under such conditions Laura Schirmer can hardly expect to make a very successful debut, or reappearance, or whatever she may call it.

Strong language this, but to be approved of by every right thinking person. The Maplesons, father and sons, have long been nuisances in musical matters.

MUSIC as medicine is very much canvassed at present in London, for there is a committee there trying to introduce music in the public hospitals, and a "Herald" man interviewed the great philosopher, Herbert Spencer, who assured him he was not in any way responsible for the new idea.

"I did not suggest the idea at all," said Mr. Spencer, "and I was surprised to even find that my name had been publicly mentioned in connection with it. The fact is that the committee having the matter in charge wrote me a letter asking me for my opinion as to whether solemn or exhilarating music would be the more beneficial to persons whose nerves were weakened by illness."

"I looked over the program which they sent me and wrote back to say I thought that exhilarating music would be the most likely to produce good results. That is my entire connection with the experiment. I would not care to be drawn into a discussion of the subject nor to engage in any controversy. I have been exceedingly careful not to overburden myself with any sort of mental effort."

There was a rehearsal in the Westminster Palace Hotel Monday of last week, the result of which was distinctly favorable, though the main difficulty to contend with is to find the mood of the patient and the sort of music which will chime with that mood.

The London "Lancet" said:

We can readily understand how a pleasing and lively melody can awaken in a jaded brain the strong emotion of hope, and energizing by its means the languid nerve control or the whole circulation, strengthen the heart beat and refresh the vascularity of every organ.

Thereupon some wag wrote the following:

The "Lancet" has spoken; the edict's proclaimed,
That the cure of the future is music.
Retire, then, O doctors, or known or unfamed,
For of people henceforth there'll be few sick.

The "Emotion of Hope," by melodious strains,
Will in future be called into action,
And the torture that's felt by the most jaded brains
Will now be reduced to a fraction.

Play on, German band; at last have we found
(Though we knew not thy curative powers)
In thy tooting and drumming—mellifluous sound!—
What a boon, what a blessing was ours!

Then buy no more nostrums, strike, rather, the lyre;
No longer shall physic be taken,
The festive street organ is all we require
Where'er our poor nerves are much shaken!

It is better than Christian Science, at all events.

CHICAGO is not so certain about the success of Mr. Thomas, after all. We quote the "Figaro" of that city on the subject:

So Theodore Thomas is with us again, permanently it is said, though I cannot help feeling a little nervous as to the success of those Auditorium concerts. Mr. Thomas is perhaps without a peer in this country as an orchestra leader, but I question very much whether the music loving public of this city has been keyed up to the pitch that will permit the diet that Mr. Thomas swears by to be administered with profit. Mr. Thomas has his own standards and ideas, and proposes to educate his public up to

them. I gather from an expression of his views published the other day that the great wizard of harmony is no less opinionated than of yore. With him it is "Take what I give you or stay away." Whatever may be the result of this dictum Thomas proposes to stand or fall by it.

We are a city of music lovers, it is true. We have proved as much time and again. The present proposition, however, is one of dollars and cents, apart from the ambitious crusade of musical education. In the exposition building, where beer and smoke and conversation formed their share of the evening's entertainment, Mr. Thomas was an emphatic success. Whether the same people who thronged the roomy old barn in search of the deliciously variegated entertainment there offered will sit for three hours in the Auditorium at \$1.50 per chair to listen to the same music without the lighter accompaniment that they loved remains to be determined.

What with the loss of the pennant, the world's fair muddle and Thomas without beer, Chicago seems to be in a bad way altogether.

PHILADELPHIA REDIVIVUS.

THE Philadelphia "Times" last week contained the following strong appeal to Wanamackerville's local pride, besides bestowing a just meed of praise on Gustav Hinrichs, who has labored so earnestly to raise the musical standard there:

The popular success of the long season of opera at the Grand Opera House under the direction of Mr. Hinrichs has shown a growing appreciation in Philadelphia of good music. The influence of his work in cultivating the taste of a considerable portion of the community which hitherto had known little of the standard operas has been marked, and the close of his season brought genuine regret to thousands of Philadelphians who derived enjoyment from the creditable performances of his company, and in many of whom the love of good music was awakened for the first time. There can be no doubt that the past two or three seasons of opera which he has given us have had a decided educational effect upon a class of intelligent people whose support has not hitherto been given to musical enterprises in its higher forms simply because their attention had not before been turned in that direction.

That this class is growing more numerous and better educated in taste every year was attested by the presence of the very large audiences at the Grand Opera House on many occasions during the summer and by the intelligent and appreciative character of their applause. This fact has once more suggested the thought whether the establishment of a permanent musical organization in Philadelphia, an orchestra of high rank, such as those which Boston and Chicago now support, is not feasible. It is true that this proposition has been advanced time and again in former years, and that despite some intelligent efforts to carry it out it has failed to take root. But the conditions of musical taste have changed for the better in the meantime, and the popular support which has been given here in the past few years to such organizations as the Boston Symphony Orchestra on the occasions of their frequent visits, as well as the success of Mr. Hinrichs, goes far to strengthen the assumption that a new movement to that end would now be welcomed and sustained.

A strong and well equipped resident orchestra capable of interpreting the masterpieces of musical composition is nowhere more needed than in Philadelphia, which in this respect is now behind at least three American cities. We have in Mr. Hinrichs' orchestra the nucleus for such an organization, and in Mr. Hinrichs himself an alert, competent and enterprising conductor, who might eventually do for Philadelphia what Thomas is now doing in Chicago, Darmstadt in New York and Nikiak in Boston. Such an undertaking to become a permanent success would need to be placed at the start on a sound financial basis, and the rich men of Philadelphia would need, as such men in New York and Chicago have done, to guarantee its future for a period of two or three years or until a steady popular support could be obtained. A fund of \$50,000 would enable a man like Mr. Hinrichs to organize a superior orchestra, and the public spirited citizens of Philadelphia should give him the opportunity.

This is the right sort of writing, and if it had been penned a quarter of a century ago, why all the better for Philadelphia.

As THE MUSICAL COURIER, in its issue of March 14, 1888, asserted, the Quaker City between the years 1830 and 1850 was the most musically cultured in the Union. It had its Philharmonic Society when New Yorkers were still playing skittles on the Battery, and its resident composers and players were its pride, but after the war all changed, and for twenty-five years mediocrity encompassed the city. There now seems to be a musical awakening, and Gustav Hinrichs may be the man who will lead the hitherto indifferent admirers of the tone art from the slough of indifference in which they have been so long plunged. It is a consummation devoutly to be hoped for. The reign of the old fog is past in Philadelphia. So good day to you, Messrs. Cross, Jarvis, Schmitz, Van Gelder, Gaertner, Clark and Bunting.

DVORAK INTERVIEWED.

ANTON DVORAK was recently interviewed by the New York "Herald," which spells his name "Dvorjak," for the worthy composer says:

The correct pronunciation is Dvorjak, with "j" soft and a strong accent on the last syllable, and he ought to know.

He had some interesting things to say to the "Herald" correspondent, who thus describes the great man:

Dvorjak was at breakfast when I saw him in the Langham Hotel yesterday. He is a short, muscular man, with a thick neck, black beard, large, bright eyes and a positive manner in speaking.

"Yes, I have accepted the position of director of the National Conservatory of Music in New York," he said. "Mrs. Thurber has sent me a contract for two years and it is now in London. When one or two changes are made I will sign it. I am to teach composition and instrumentation to those pupils advanced sufficiently to come under my direction. Under the contract I must also conduct four concerts by pupils of the conservatory every year. These concerts are to be given in New

York. I must also conduct six concerts of my own music every year in the principal cities of the United States. Chicago is excepted. If I have to conduct concerts there during the international exposition I am, to get extra pay. Otherwise the profits of the concerts go to the conservatory."

"Will you teach amateurs as well as professionals?"
 "No amateurs; certainly not. There will be none but professionals."
 "Then you agree with Anton Rubinstein that it is a waste of time to train amateurs?"
 "I do."

This is rather hard on the amateurs. The interviewer then said:

"When I was in Russia last winter Rubinstein told me that in his opinion the influence of Wagner and Liszt and Berlioz was disastrous and had checked all musical progress. He said that nothing great could be accomplished in the development of music until the evil influence of these three composers, who had buried true music under mere decoration, had passed away. How do you feel on that point?"

"I emphatically disagree with Rubinstein in that matter," said Dvorak. "The influence of these composers is good and is helping in the development of sound musical taste. In dramatic music I place Wagner and Mozart above all others."

"Do you think," I asked, "it is possible to build up a native opera in the United States?"

"I don't catch the point," replied Dvorak. "How native opera?"
 "An opera," I rejoined, "distinctly national in its tone, dealing with American events—with Indians, for instance—written by Americans and sung and played by Americans."

Dvorak smiled grimly. "So far as you have gone I say yes, it can be done after many years; but as to music, ah! that is another thing. America can have native music, but national music never. There is no nationality in music. The libretto may be American and the performers also American; but no such thing as American music any more than German or French music. America will have to reflect the influence of the great German composers just as all countries do. If a really good American libretto is offered me while I am in New York I will compose the opera music for it. I will even compose the music for an opera dealing with Indian legends."

"How about the conservatory at Prague?" I asked.
 "I have only eight pupils there now. Two of them are very strong. One is a genius; his name is Joseph Zuch. He is only seventeen years old and yet writes the most exquisite symphonies. His chamber music is something wonderful."

The American composer had better look to his laurels with such a formidable competitor in the field. Dvorak evidently does not admire the newly arisen star of Mascagni, for at the suggestion that Joseph Zuch might prove a rival to Mascagni he said:

"I can't stand that opera."
 "But it takes the whole world by storm."
 "I don't care. I don't admire operatic music anyway. But this particular one has no originality. It is clever in certain respects, but I would not want to listen to it again."
 "The critics of Europe have raved over the intermezzo movement," I insisted.
 "Nothing that has been written in the last ten years has called forth such applause."
 "Bah! It is disgusting. It is the worst thing in opera, the very worst."

Serious minded musicians will agree with Dvorak on this point, for "Cavalleria Rusticana" is certainly an overpuffed and decidedly overpraised opera, despite the evident talent of its composer.

Without Verdi, Bizet and Ponchielli Mascagni would never have written, and without Wagner the trio first named would have been impossible.

Mascagni has lots of temperament and a certain amount of technical ability, but to call him a second Bizet this early in his career is a manifest absurdity, and to claim, as some idiots already have, that the mighty mantle of Richard Wagner has fallen on his shoulders is so ridiculous as to deserve classification with the Wagner jokes prevalent. Yet criticisms from the pens of the young men of THE MUSICAL COURIER are welcome, for enthusiasm is far better than stagnation and the world must move.

FIFTEENTH LOH CONCERT.—The program of the fifteenth Loh concert at Sondershausen under Carl Schroeder was as follows:

Overture, z. op., "Diana de Solange,"...Herzog Ernst zu Coburg-Gotha
 Concert für violine.....Wieniawski
 (Vorgetragen vom Concertmeister Corbach.)
 Rhapsodie norvegienne.....Svendsoen
 Sinfonie, op. 87.....Klughardt
 Lehaft.....
 Langsam.....
 Mässig.....
 Munter.....

"MAGIC FLUTE" CENTENARY.—The centenary of the "Magic Flute" will be celebrated at Berlin to-day. There will be also a Mozart performance in December in Vienna. All over Germany arrangements are being made to celebrate the memory of the musician who a hundred years ago was buried in a pauper's grave.

ALL THE SYMPHONIES.—All of Joachim Raff's eleven symphonies are to be produced this season in Berlin under the direction of Carl Meyer.

MARTIN ROEDER'S OPERA.—The operatic novelty at Prague this season will be Martin Roeder's "Ruy Gomez." Mr. Roeder will go from Dublin to personally superintend the rehearsals.

NEW ENGLAND CONSERVATORY.—Last Thursday evening the third faculty concert was given by Messrs. Carl Faelten and Emil Mahr, who gave a chamber music recital, playing two sonatas of Beethoven for piano and violin, A major and C minor.

THE RACONTEUR.

THE BITTER CRY OF THE OUTCAST CHOIR BOY.

Break, break, break,
 O voice, on my old top C!
 And I would that my voice could utter
 The thoughts that arise in me.
 O, well for the fishmonger's boy
 That he shrieks his two notes above A!
 O, well for the tailor's son
 That he soars in the old, old way!
 And the twelve year old chaps go on
 Up the gamut steady and shrill;
 But O for the croak of a larynx cracked
 And a glottis that won't keep still.
 Break, break, break,
 O voice, on my dear top C!
 But the swell solo parts of a boyhood fled,
 They'll never give more to me.

WHAT would Tennyson say if he saw the above? And what would Pietro Mascagni say if he had been to Lenox Lyceum and heard the first public performance in English of his "Rustic Chivalry"? Probably he wouldn't have said anything at all; he would have wept, and wept fiercely, in the Sicilian fashion. And who can tell what might have happened had he encountered Oscar Hammerstein in the lobby? Perhaps the bearded manager might be listening to his opera with one ear gone and taking his Rosh Hashannah cocktails in a sober, saddened manner.

Come now, Mr. Hammerstein, shake hands with Mr. Aronson and pay up that basket of champagne you bet in the presence of Colell, of Chickering's, Neuman, of "Truth," and Harry Brown, of THE MUSICAL COURIER. You have lost; besides you didn't give a first-class performance of "Rustic Chivalry" last Thursday night, despite the strenuous artistic efforts of Januschowsky and Neuendorff.

The first production of "Rustic Chivalry" in New York is already history. It was a ludicrous affair in any light one viewed it. Last Wednesday morning there was a well defined rumor that the Casino people would take the bull by the horns and, without waiting for Judge Ingraham's decision, would give Mascagni's much disputed music Thursday evening. I caught Gus Kerker in front of the pretty Moorish playhouse of the Aronsons (and stockholders), but he said "No" when I asked him to verify the rumor. Then, by a masterly stroke of diplomacy, the Aronsons "sprung" the full dress rehearsal of the opera on the town, and Charlie Barton, with special messengers, scoured the highways and byways of the town, searching not for beggars to bid them to the feast, but to foregather the élite of the artistic world, and well they succeeded in their quest. A more brilliant audience has seldom sat and stood in the Casino, and certainly the Casino walls never listened to a more brilliant musical performance than that given last Thursday afternoon at 3 o'clock. It made musicians stare to hear this passionate chunk of grand opera given in such style by the Casino forces, and Gus Kerker's best friends never dreamed of the good musical stuff as a conductor that lay behind those twinkling blue eyes of his. It was a new era in the history of the Casino.

As Judge Ingraham gave an unfavorable decision against Mr. Hammerstein, and as the opera was publicly sung last Monday night, I might as well give the cast in full. It was as follows:

Santuzza.....Laura Bellini
 Lucia.....Helene Von Doenhoff
 Lola.....Grace Golden
 Turiddu.....Charles Bassett
 Alfio.....William Pruette
 Scene—A square in a Sicilian village.....Henry E. Hoyt

Heinrich Conried was the stage manager, and a model one he was, and of course Gustav Kerker waved his baton over an orchestra of fifty, while the chorus was largely reinforced and well drilled. The performance was not without blemish, but it certainly was not what the "Herald" called it, "spiritless and mechanical." If anything it was too spirited, for many of the tempi were unduly accelerated and everything went with a rush.

Laura Bellini, as the young man on the "Recorder" said, could not be compared with Selma Koert-Kronold's interpretation of "Santuzza" in Philadelphia, but she was acceptable nevertheless; besides, fronting a masked battery of gatling guns would have been a mere commonplace compared to singing before such an audience of critics, singers, actors and literary "cusses" generally. Naturally the Bellini was nervous, but rose to the occasion in the great scene with "Turiddu."

Isn't it a painful theme, though, the libretto of this opera (shockingly Englished, by the way)? A woman half insane with shame cries her woes out to her lover, and, with the almost poignant musical setting, it shivers your resolution to keep cool and look on the work as theatrical after all. I saw Dithmar, the dramatic critic of the "Times,"

after the show, and he assured me, cool and hardened as he has become (not in crime, Mr. Dithmar; in art, my boy), that the farewell of "Turiddu" with his mother brought tears to his eyes. I don't wonder, either, for this impudent young Mascagni handles the very deepest feelings of which humanity is capable—emotional nitro glycerine, so to speak—in the most knowing fashion and without a suspicion of either levity or undue sentimentalism.

But to the cast. Charles Bassett did excellently well, considering his limitations, and acted with fire. Mr. Pruette, whom I remember well when he was studying with Ettore Barili, in Philadelphia, didn't use the splendid voice nature gave him with the effect I expected, but he acted with spirit, and, of course, his whip song was encored. The rest were satisfactory enough. Everything went with snap and dash and the intermezzo, which begins to weary me exceedingly, was redemanded. After listening to Anton Seidl's beautiful orchestration of this steal of Mascagni's from Handel's "Largo," I realized that Mr. Seidl knew the possibilities of the orchestra much better than Pietro M. (I'm tired of his name), granting, of course, that the original orchestration was used on this occasion.

I don't believe it was, however. I don't believe anybody but Mr. Abbey will have it; and I think Sonzogno, the Milanese publisher, could give points to a Scotch Hebrew of Yankee descent, for he fooled Oscar Hammerstein and everybody else, and that leads me to ask: What has become of the package in Wells, Fargo's office? Who will claim it?

Oh, the little Aronsons, Aronsons, Aronsons,
 Oh, the little Aronsons up on the roof;
 Oh, the Hammerstein, Hammerstein, Hammerstein,
 Oh, the little Oscar down in the soup.
 To be sung to the tune of "Oh, du lieber Augustin."

This Mascagni has chewed the cud of other men's ideas so well (his harmonic teeth are very strong for one so young) that he has assimilated them thoroughly. Only at intervals do fragments obtrude themselves on your memory. The Gounod "Ave Maria" at the outset of the prelude, the Chopin-like chromatic progression later in the prelude (a stringendo, if I'm not mistaken), the Wagner "Walhalla" theme for the brass choir toward the end of the opera and several other glaring examples of musical burglary are present, but who cares? The dictionary is free to any comer. Combination is everything.

The same evening I went to Lenox Lyceum, and after an hour of wretched playing by a large but ragged (as to tempi) orchestra the curtain was parted very slowly on the stage and "Rustic Chivalry" was then sung by the following cast:

Santuzza, a village girl.....Georgine von Januschowsky
 Lola, wife of Alfio.....Louise Pemberton-Hincks
 Turiddu, a young soldier.....Payne Clarke
 Alfio, a teamster.....Hermann Gerold
 Lucia, mother of Turiddu.....Jenny Bohner
 Chorus of peasants and villagers.
 Conductor, A. Neuendorff.

It was a grewsome performance, take it all in all, and that, too, notwithstanding Januschowsky's artistic singing and extremely passionate acting. Neuendorff conducted with energy and scored many musical points, for his beat was elastic and his use of the *tempo rubato* excellently calculated. But Lenox Lyceum, bad as it is for concert (it is acoustically crazy), is worse for opera, and the queer looking proscenium, the funny fall of the "Alfio," Mr. Gerold, who literally tumbled to himself, the chorus, which wavered as to legs and rhythm, and the "Lucia" were all de de pressing in the extreme. Payne Clarke, a tenor, who good work with Mr. Hinrichs in Philadelphia last summer, sang "Turiddu" in good dramatic style, his fresh, strong voice being very telling, but nervousness caused him to be uncertain in intonation. Mrs. Hincks acquitted herself well and sang "Lola's" ditty with abandon, but dressed the part too near the ground. A trail in sunny Sicily would be a novelty. Mr. Hammerstein will have to do better, particularly as he intends securing the rights of "L'Ami Fritz," Mascagni's second opera. The Aronsons, Felix Gerson, Dr. Goldmark, Mr. Abbey and Mr. De Vivo also intend securing the same rights, so nobody will be left.

And now, after having given the devil his due, let me drop, for a time at least, Mascagni and "Cavalleria Rusticana" and conclude the subject by quoting the "Times" of last Friday, which remarked:

There is an old proverb to the effect that when Greek meets Greek then comes the tug of war. When Aronson met Hammerstein there came also a tug. First they tugged to see which should get Pietro Mascagni's admirable one act operetta, and that was a drawn battle. Both got it. Then they tugged to see which should have the distinguished honor of first giving it to this public in English. Neither could have the honor of producing it first in America, because the solemn city which lieth over against the other end of New Jersey awoke one night from its dream of peace and heard the opera in "La bella lingua Toscana."

Mr. Henderson should have specified the nationality of

the Aronson-Hammerstein tug and I would have forgiven him for calling my native town a "solemn city."

Turn from fierce Sicilian broils, foolish women, earwigging duels and the crack of teamsters' whips, and follow me to those sylvan glades where "Rosalind" disported her nether limbs, and lovesick damsels sighed as bold archers bent their bows of yew in friendly combat. "Merrie England," its very heart, is the theme of Reginald de Koven's bright operetta, "Robin Hood," and the gallant wood ranger and his band got a right hearty greeting at the Standard Theatre Monday evening of last week, and well deserved it, too. The "Bostonians," who have not visited us for some moons, arrayed themselves in the following order on the program:

Robin Hood.....	Tom Karl
Sheriff of Nottingham.....	H. C. Barnabee
Little John.....	W. H. MacDonald
Will Scarlet.....	Eugene Cowles
Friar Tuck.....	George Frothingham
Allan a Dale.....	Jessie Bartlett-Davis
Gay of Gisborne.....	Peter Lang
Maid Marian.....	Caroline Hamilton
Dame Durden.....	Josephine Bartlett
Anabel.....	Lea Van Dyke

I know it is very bad taste to allude to an artist's age, but really, Mr. Karl, how do you keep your youthful, nay, jaunty appearance? I remember you in '76 as "Faust" to Pappenheim's "Marguerite," in Philadelphia, and I well warrant me thou hast not aged a whit since; by me halidom, brave varlet, how dost it? What elixir doth thou nightly sup upon to keep thy voice as silvery as of yore? A merry life possibly, for the "Bostonians" are a jolly crew.

"Robin Hood" is an English picture with a musical frame that has been variously made in Paris, Vienna, London and even Chicago. The libretto is the work of a Chicagoan, Harry B. Smith, whose birthplace is evidenced by the size of his metrical feet. It is not supremely funny, but then it is not vulgar, and the joking is harmlessly archaic, as it should be. Mr. de Koven's music is bright to shyness, his orchestration clever enough, though smelling a bit of the "shop," and his adaptation of old English tunes, madrigals, catches, roundels and what not extremely effective. Old man Barnabee was unctuous, and Jessie Bartlett-Davis revived memories of the American Opera Company and Operi's Summer Garden, near the Centennial Building, Philadelphia, in 1876. I wonder me if she remembers the "Old Folks" troupe and "Roger" Holmes, the baritone, Barili's pupil, who has gone over to the majority long since? "Robin Hood" is a great success, and you will miss lots by not seeing it.

Mr. Domett, the well-known music critic of the "Mail and Express," tells me that Alfred Domett, Browning's "Waring," whom I mentioned as living in London, is already dead several years. You all remember Browning's lines literally fluid with expectation:

What's become of Waring
Since he gave us all the slip,
Chose land travel or seafaring,
Boots and chest or staff and scrip,
Rather than pace up and down
Any longer London town.

Now, isn't it dreadful that the Wagner joker hasn't met the foolkiller? A friend, who knows how I suffer from the Wagner joker, recently with malice prepense sent me the following, clipped from some evening paper:

The Wagnerites indignantly deny the rumor that the reason the rowdies subsided in their manifestations against the recent "Lohengrin" performances in Paris was due to the fact that they were all put to sleep by the music.

Doesn't the fabricator of the above know the date of his jokelet? If not, I will inform him. Just about the time Ruth met Boaz it was greatly in vogue in Syrian newspapers, but even then nobody laughed at it.

The same friend who sent me the above wants to introduce me to a young jewsharp virtuoso nine years old named Rachel Goldfinger. I positively refused to on account of the fitness of things.

Flats—You are not playing with the band to-day?
Sharps—No; I sent a substitoot.

Where's the joke in this?
He—Miss Da Capo plays with so much feeling. She—Yes, for the notes.
Was she playing poker or piano?

Wouldn't you recognize this at once as Kipling?
The night was a warm one in early spring, and sheet lightning was dancing on the horizon to a broken tune played by far off thunder.

I listened to the playing of 132 applicants to the piano classes of the National Conservatory last week, and came to the conclusion that pianistic talent is not rife in New York.

Mr. F. H. Torrington.

TORONTO COLLEGE OF MUSIC.

THE city of Toronto has made a place for itself in the musical world, and this in largest measure must be attributed principally to the efforts of Mr. F. H. Torrington, who for many years has been known as the most prominent executive musician in Canada.

Frederic Herbert Torrington, whose portrait appears on our front page, was born at Dudley, Worcestershire, England, October 20, 1837. He commenced playing the violin when seven years of age and, evincing marked ability, his parents placed him under the care of competent musical instructors at Birmingham, who taught him the piano, violin, organ and harmony. In 1853 he became organist and choirmaster of St. Ann's Church, Bewdley. In 1857 he left England for Montreal, where he was appointed organist of Great St. James Street Methodist Church, a position he held for twelve years. During his residence in Montreal he founded several vocal societies and the Montreal Amateur Musical Union Orchestra. On September 23, 1868, he gave a performance on the great organ at Boston, receiving high commendation from the Boston daily and musical press. Shortly after, at the invitation of Mr. Gilmore, he formed the Canadian orchestral contingent for the first great Boston jubilee.

A few weeks after the close of the festival Mr. Torrington was offered and accepted the position of organist at King's Chapel, Boston, and held it for four years. During this period he became one of the regular solo organists at the Music Hall, one of the first violins in the Harvard Symphony Orchestra, a teacher of the piano at the New England Conservatory of Music and conductor of six vocal societies. On several occasions he was solo organist at the concerts in Henry Ward Beecher's church, Brooklyn. In 1873 he went to Toronto and was appointed organist and choirmaster of the Metropolitan Church and conductor of the Toronto Philharmonic Society and for several years after he was also, at the same time, conductor of the Hamilton Philharmonic Society.

He has produced through the medium of the Toronto Philharmonic Society and the Torrington Orchestra (now about six years in existence) the following works, many of them heard for the first time in Canada, and some for the first time on this side of the Atlantic:

Messiah (6).....	Händel
Elijah (7).....	Mendelssohn
Creation (3).....	Haydn
Lay of the Bell (3).....	Romberg
Fridolin (2).....	Kandegger
St. Paul (2).....	Mendelssohn
Stabat Mater (2).....	Rossini
May Queen (3).....	Bennett
Hymn of Praise (3).....	Mendelssohn
Walpurga's Night.....	Costa
Naaman (2).....	Gade
Spring's Message.....	Smart
Bride of Dunkerron.....	Händel
Judas Maccabaeus (3).....	Schumann
March and chorus (3).....	Spohr
The Last Judgment (4).....	Händel
Acis and Galatea.....	Weber
Preciosa.....	Gounod
Redemption (3).....	Cowen
Rose Maiden.....	Gounod
March and chorus (3).....	Glinka
March Cortège, Reine de Saba.....	Gounod
March and Chorus, Life of the Czar.....	Glinka
Crusaders.....	Gade
Fair Ellen.....	Bruch
Rose of Sharon.....	Mackenzie
Mors et Vita.....	Gounod
Spectre's Bride.....	Dvorák
Golden Legend.....	Sullivan
Jubilee Ode.....	Mackenzie
Arminius.....	Spuch
Prayer and Finale (4).....	Wagner
Pilgrim's Chorus, Lombardi.....	Verdi
Messengers of Peace, Rienzi.....	Wagner
All Hail to Thee, Tannhäuser.....	Wagner
Fridal Chorus, Lohengrin.....	Wagner
Chorus and Finale, Meistersinger.....	Wagner
Praise ye the Father.....	Gounod
Eve.....	Massenet

INSTRUMENTAL.

Larghetto—Second Symphony.....	Beethoven
Symphony—Jupiter.....	Mozart
Surprise.....	Haydn
Hymn of Praise.....	Mendelssohn
Overture—Maritana.....	Wallace
Martha.....	Flotow
Oberon.....	Weber
Preciosa.....	Mendelssohn
Ruy Blas.....	Leutner
Fest.....	Massenet
Phèdre.....	Beethoven
Emmont.....	Suppé
Poet and Peasant.....	Wagner
Rienzi.....	Wagner
Introduction, Act III., Lohengrin.....	Wagner
Andante—First Symphony.....	Beethoven
Concerto—(piano) G minor.....	Beethoven
Emperor.....	Arditi
Gavotte—L'Ingénue.....	Delibes
Valse lente e pizzicati (from Suite).....	Wagner
March—Tannhäuser.....	Meyerbeer
Propète.....	Brahms
Hungarian Dances.....	Brahms

At the great festival of 1886 (1,000 voices) Mr. Torrington conducted the performances of "Mors et Vita," "Israel in Egypt," the overtures to "William Tell," "Oberon," "Tannhäuser" and "Ruy Blas."

While the foregoing account abundantly indicates that Mr. Torrington has done and is doing broad and noble work in cultivating Canadian appreciation of the highest forms of musical art, no less admirable have been his endeavors in the field of scholastic philosophy or pedagogics. As a teacher his fame is widely recognized and many of the notable vocalists and instrumentalists on this continent acknowledge, with gratitude, Mr. Torrington as their maestro.

For many years the necessity of providing a correct standard of musical education was strongly impressed upon Mr. Torrington and to this end he proceeded to found a school of music of the largest scope compatible with the surroundings on the lines of the most famous European models, and thereby place a capping stone to his already remarkable career.

In September, 1888, the Toronto College of Music, with Mr. Torrington as musical director, and a large staff of teachers selected from the most prominent professional musicians, opened its doors to the public. Instantaneous success attended the opening and very soon hundreds of pupils were enrolled. In order to place the institution on a permanent basis an association of gentlemen of great prominence was formed into a joint stock company, having, in co-operation with Mr. Torrington, as its board of directors George Gooderham, J. K. Kerr, Q. C., Prof. James Loudon, M. A., William Macdonald, M. A., T. G. Blackstock and R. Torrington.

The Toronto College of Music being now an assured success for all time, it was affiliated with the University of Toronto, the most celebrated seat of learning in the Dominion, and possessing powers of granting degrees in music (Mus. Bac. and Mus. Doc.). This step placed the college in the most complete point of organization possible.

By virtue of the strength of its faculty, the possession of a building with music halls, organ and all other necessary appliances; ample capital, a vigorous and influential board of directors, a large orchestra (sixty members) and facilities for securing the highest degrees in music, the Toronto College of Music stands out a leading factor of musical education in Canada, and may be ranked with the most important institutions of a similar kind in the United States and Europe.

With the object of investigating the systems adopted by the most famous European schools of music, Mr. Torrington during the past summer visited Germany, France and England. He was received into the highest musical circles and was afforded every opportunity for research. The result showed that the lines laid down for education in his college were practically the same as the most highly approved methods adopted abroad.

During Mr. Torrington's visit to Europe he attended the Bayreuth festival, and at Leipzig he was hospitably entertained by Jadassohn and Martin Krause. While in London he was invited by Dr. Mackenzie to attend the Royal Academy of Music at St. James' Hall. He was also invited to attend a meeting of some of the most eminent English musicians at the College of Organists. This meeting had for its object the presentation to Mr. Southgate of a testimonial in recognition of his services in combating the right of Trinity University, Toronto, to confer degrees in music in the United Kingdom. Among those taking part were Sir John Stainer (chairman), professor of music Oxford University; Dr. A. C. Mackenzie, principal Royal Academy; Dr. Brydges, organist Westminster Abbey; Dr. Turpin, W. H. Cummings and many others.

Allusion having been made during the speeches to the fact that Mr. Torrington, from Toronto, was present, by the permission of Sir John Stainer Mr. Torrington addressed the meeting earnestly, defending the musical reputation of Toronto, contending that if a mistake had been made by anyone in pressing what they may have considered to be the right to grant Trinity College, Toronto, musical degrees in England perhaps in the end the very disagreeable trouble (then over, it was to be hoped) which was the consequence will ultimately result in benefit, even to Trinity College, whose action had been questioned.

The name of the University of Toronto having been confused by some in England with that of Trinity College, Sir John Stainer took the opportunity to make the distinction clear and alluded in dignified terms to the esteem in which the University of Toronto is held by the University of Oxford and in England generally.

In England Mr. Torrington was the recipient of much kindness at the hands of Dr. Mackenzie, Dr. Brydges, Sir John Stainer, Mus. Doc., W. H. Cummings, Dr. Turpin and many other distinguished members of the musical fraternity. He was invited as a guest of the Royal Academy of Music Club, where some four hundred musicians were present, and before whom Mr. Torrington was publicly recognized by Dr. Mackenzie in the most kind manner.

In concluding this sketch we may say that Mr. Torrington's entire career has been a long record of unbroken success, as noteworthy as it is deserving.

The Grunfeld Dates.—Mr. Leo Goldmark begs to announce the first appearance in America of Alfred and Heinrich Grunfeld in a series of six subscription concerts on the following dates:

Friday.....	October 23, at 8:15 p. m.
Tuesday.....	October 27, at 8:15 p. m.
Thursday.....	November 5, at 8:15 p. m.
Saturday.....	November 7, at 8:30 p. m.
Tuesday.....	November 10, at 8:15 p. m.
Saturday.....	November 21, at 8:30 p. m.

The concerts will take place at the Madison Square Garden Concert Hall.

PERSONALS.

Mr. Lauder in Chicago.—Mr. W. Waugh Lauder, concert pianist, essayist, lecturer and an authority on the literature of music, has definitely settled in Chicago, his address being published in the professional card table of this paper. Mr. Lauder studied with Dr. Carl Reinecke, Dr. Oscar Paul, Salomo Jadassohn, and performed before Dr. Hans von Bulow and Richard Wagner. He was during his sojourn of eight years in Europe an intimate associate of such artists as Friedheim, Reisenhauer, Stasny, Sgambati, Sofie Menter, Wendling, Pohl, Reuss and Gihl. Many contributions from his pen have been published in these columns, and the future music correspondence from Chicago to THE MUSICAL COURIER will be handled by him.

F. X. Arens in Berlin.—The news is received that Mr. F. X. Arens has recently been appointed vocal instructor at the Schwantzer Conservatory, Berlin. He has been studying under Prof. Julius Hey for the last year and will, of course, teach Hey's method.

As many of Mr. Arens' friends in this country are apt to desire communication with him, his new address, No. 11 Fasanen strasse, Charlottenburg, near Berlin, Germany, should be noted.

Rudolph Garrigue is Dead.—Music in this city lost a good friend in the person of Rudolph Garrigue, who died last week in Vienna. Mr. Garrigue, who was president of the Germania Fire Insurance Company of this city, had for many years identified himself with the cause of the art, and his family being very musical and his own judgment sound to severity, he formed a musical circle of no little pretension wherein the music lover heard all that was best and novel. A musical night at the old Garrigue mansion meant a thoroughly enjoyable one.—Sunday "Recorder."

A New Cellist.—Among recent foreign additions to New York's musical circles is Enrico M. Scognamiglio, of Buenos Ayres. Scognamiglio is a violoncellist, first prize of the Naples Conservatorio, and professor at the conservatory in Buenos Ayres.

He Still Manages.—John Mahnken, formerly manager for Theodore Thomas, will manage Anton Seidl's Sunday night concerts during the coming season.

Kapp as a Soloist.—Louis G. Kapp, violinist, will travel as a soloist this season.

Miss Hirsch at Work.—Miss Fanny Hirsch, soprano, whose recent return from a European trip has been announced, is again at her professional work and will accept concert engagements and pupils. Her residence is 66 East Eighty-sixth street.

Alfred Sormann.—Alfred Sormann, the pianist, whose talent has been referred to in these columns, has arranged to give two concerts at the Sing Akademie, in Berlin, this winter. He will be accompanied by the Philharmonic Orchestra.

Miss Winch to Marry.—Miss Anna Mason Winch, the popular harpist, late of the Thomas Orchestra, will marry, next Monday evening, Mr. Ernest Lindsay Lawrence.

J. De Zielinski.—Mr. J. De Zielinski, the well-known pianist, has resumed his teaching in Buffalo. His announcement book is a model of its sort, containing press notices, a brief dictionary of musicians, a concise dictionary of music forms and terms, and a list of Mr. de Zielinski's compositions.

Rubinstein in Tiflis.—Rubinstein lately gave a piano recital at the quaint and ancient town of Tiflis, Georgia. His program included Beethoven's sonata op. 111, Schumann's "Fantaisiesstücke" and "Carnevale" and pieces by Chopin, Liszt and from his own pen. All the tickets of admission were sold before the day of performance, and there was an enormous audience. The receipts, amounting to a considerable sum, were handed over to the Tiflis School of Music.

Otto Floersheim's Return.—Mr. Otto Floersheim, of THE MUSICAL COURIER, after a protracted sojourn in Europe, left Havre on Saturday last on the Bretagne and is expected here next Sunday.

Abbey the Cornetist.—Henry E. Abbey began as a cornet player in a theatre at Akron, Ohio.

Gertrude Franklin.—Miss Gertrude Franklin, the Boston soprano, was in Paris and London last summer, attended a reception at Minister Lincoln's, met Massenet and Widor and enjoyed herself genuinely.

Busoni Plays.—The new piano professor of the N. E. Conservatory, Mr. Busoni, is to make his debut as a player to-morrow evening in Sleeper Hall, Boston.

A Story of Manning.—A rather old story has been revived to the effect that when Cardinal Manning said high mass at a church in London he was so delighted with the singing of the choir that he asked whose mass it was they had sung. The reply was, "One of Weber's." The cardinal said he should like to hear the same one sung whenever he officiated there. A few months later the cardinal had to visit the same church and the choir again sang the identical mass, as well, if not better, than ever. At the end of the service the cardinal beckoned to the choir-

master and asked him whose mass had been sung. The latter, expecting to be again complimented, replied that it was the same mass that His Eminence had heard before. "Then," said the cardinal, raising his finger, "never let me hear it again."

Mr. Aronson Not Enjoined.

MANAGER RUDOLPH ARONSON can legally produce "Cavalleria Rusticana" at the Casino. Judge Ingraham, of the Supreme Court, to whom Oscar Hammerstein, the proprietor of the Harlem Opera House, applied for an injunction to prevent Mr. Aronson from producing the opera at the Casino, on the grounds that he had the right from a Milan publisher to produce the work in this country, both in English and in German, handed down a decision refusing to grant the injunction.

Judge Ingraham in his opinion says:

It would appear from the papers submitted on this motion that the libretto and piano and vocal scores of the opera "Cavalleria Rusticana" have been published, and that nothing remains unpublished unless it be the orchestral accompaniment. The entire opera has been published, with piano and vocal score, and the orchestral accompaniment of the overture and intermezzo has been published. It does not appear that the defendants have obtained a copy of the orchestral accompaniment or intend to use such orchestral accompaniments in the proposed production of the opera, but they state that they are about to produce the opera from the published parts purchased by them from persons who have published the same. In this case it also appears that the defendants have gone to considerable expense in preparing the opera for the stage and that the opera had been before produced in the United States without the authority of the composer or his assigns.

In the absence of controlling authority I am inclined to follow the rule adopted by Judge Wallace in the case of *Carte v. Duff*. In that case the orchestral score had not been published, and in denying a motion for an injunction Judge Wallace said:

"It is equally plain that the exclusive right of Gilbert and Sullivan to publicly represent any part of the opera except their orchestration did not survive their publication of the libretto and vocal score. The dialogue, stage business and the words and melodies of the songs, as intended to be sung by one or more persons or by the chorus comprising the opera as an entirety, except the instrumental parts, were dedicated to the use of the public."

I do not see that this case differs substantially from the case before cited, as there is nothing to show that the defendants have or are about to use any part of the opera that has not been published. On the trial of the case it may be that the plaintiff will be able to show a better title to the opera than he has shown on this motion, but on the facts as they appear before me I do not think I would be justified in granting an injunction.

The auction sale of choice seats for the opening production of "Cavalleria Rusticana" at the Casino last Monday night was held Friday afternoon, and the results were all that the management had anticipated. About \$2,000 in premiums was cleared.

The highest premium paid for a box was \$42.50. Thomas Jackson paid it for Box B. Col. J. Ruppert was next with \$25 premium for Box F. Other premiums bid for boxes were: \$15 for Box E, by Frank Ehret; \$15 for Box A, by A. Conried; \$20 for Box C, by "Cash"; \$17.50 for Box G, by David Leaventriss; \$10 for Box K, by Mr. Pollack; \$10 for Box O, by Colonel Roberts; \$7 each for boxes P and L, by George Tyson & Co., and \$6 for Box N, by N. Mendelssohn.

Bidding for orchestra seats was lively and all were sold for premiums ranging from 50 cents to \$3. Among the buyers were Tyson & Co., William Gavin & Co., Peter Buckel and McBride & Co. Sixty-six seats have been reserved for the press representatives.

Music in Berlin.

THE BERLIN WAGNER SOCIETY.

CHARLOTTENBURG, near Berlin, September 16, 1891.

HAVING had occasion to speak at length of Berlin's choral societies anent my reports of the centenary of the Sing Akademie and the meeting of the Deutsche Tonkünstler Verein, I will continue my letter by devoting a few lines to the Wagner Verein of Berlin.

The difference between pushing, progressive Berlin and beautiful but sleepy Vienna is nowhere more exemplified than in the attitude of the Wagner societies in these two cities toward the public in general and the opera performances in particular.

In Vienna, despite its large membership, the Wagner Society has of late years exerted no influence whatsoever on the musical life of the Austrian capital—no trace of that activity so necessary if Wagner's ideas and methods as to things operatic are to be put into practice. As a result, despite the excellent material at its command, the Vienna Opera House presents Wagner performances which in point of thoroughness, completeness, mounting, &c., as well as the behavior of both singers and public, leave a great deal to be desired. In Berlin, however, things wear a different aspect. Not satisfied with holding meetings and arranging private soirées; not content with paying monthly dues (which are partly applied toward maintenance of the Bayreuth festivals), the Wagner Verein would consider its mission but partly accomplished if it did not assume the position of Wagner's bodyguard in the German metropolis, whose sacred duty it is not only to do pioneer work in the way of introducing Wagner's works and educating the public to an appreciation thereof, but also to keep a vigilant eye on the doings of the Opera House, so as to prevent; as far as possible, such abuses as are referred to above.

In order to accomplish this the society crystallizes its efforts in two annual concerts, given at the Philharmonic on the grandest scale possible. Under the leadership of Prof. Karl Klindworth the society brought out all the later works of Wagner. Because of the strong pressure thus created the Opera House, step for step, was obliged to yield and to follow suit; then, if any cuts were made, the Wagner Verein performed just the parts omitted at the Opera House, upon which public clamor demanded the performance of these works in their entirety. Eventually Wagner conductors were engaged, Wagner singers were added to the personnel, and thus Berlin is now taking rapid strides toward becoming a Wagner stronghold of the first order.

As all of Wagner's works save "Parsifal" are now on the repertory of the Berlin Royal Opera House, the activity of the Wagner Verein must needs find other outward manifestation. Accordingly it has taken upon itself to produce such other works of modern tendencies as are rarely, if ever, heard in Berlin. Thus they gave, besides excerpts from "Parsifal" and "The Love Feast of the Apostles," Berlioz's "Damnation of Faust" this past season.

"Faust" had not been heard here for a great number of years, ever since Berlioz himself had introduced it. The Sing Akademie, with its Bach-Mendelssohn traditions, was inimical to such innovations, and because of its all commanding influence in Berlin Berlioz was ostracized. It was not until a few years ago that his "Requiem" was produced under X. Scharwenka, amid various heated controversies; again he was shelved until this memorable performance of "Faust" by the Wagner Society.

I never witnessed more intense expectation and subsequent enthusiasm than on this occasion. Musicians of all creeds could be seen at the preliminary rehearsals, while at both the public rehearsal and the subsequent performance proper the vast hall was crowded to its utmost capacity. The result was a complete triumph both for Berlioz and the Wagner Society. Number after number was lustily applauded, and quite a few were redemanded. Both chorus and orchestra did admirably, and Professor Klindworth, despite the fact that he was but just convalescent from a severe illness, once again proved himself a great interpreter of the modern school. The enthusiasm was so great that the society decided to repeat the work two weeks later with the same soloists, &c. This last performance gained a sad significance. It was on this occasion that Blauwaert, the great Belgian baritone, sang the part of "Mephisto" for the last time. Shortly after his appearance in Berlin the news of his sudden death threw a gloom over the otherwise brilliant affair. His "Mephisto" will linger in my memory to the end of my days as the most wonderful impersonation of any one character that I ever have witnessed on the concert stage.

In youthful and progressive America, where there exist no such sharp divisions between the old and the new methods, where Rubinstein and Berlioz find just as willing an ear as Sullivan's "Golden Legend," it will be quite difficult to understand the great import of this episode in Berlin's musical life. As a matter of fact the production of Berlioz's "Requiem" and "Faust" was a sort of revolutionary procedure, and both antagonism and enthusiasm, by the very nature of the event, were augmented to the extreme. I dwell on this "Faust" performance at length, since it serves better than any other musical occurrence within the past year to give my readers a fair idea of the doings of the Wagner Verein, and again to convey to them an adequate impression of the war which, more or less openly and more or less bitterly, is just now being waged between the votaries of the old and the new school. The Wagner Society is to be congratulated on its zealous activity in behalf of all that is progressive in music. With Klindworth as its leader and anti-foggyism as its watchword, it cannot fail to be successful.

F. X. ARENS.

DANIEL MAYER'S STARS AND DATES.—London Symphony Concerts, St. James' Hall—October 29, November 12 and 26, 1891; January 14, February 11 and 25, 1892.

Mr. Paderewski's Tours—English tour, October 13 to November 3, 1891. American tour, November 16, 1891, to April 30, 1892. Australian tour, July 25, 1892, to November, 1892.

Mr. Stavenhagen's English Tour—November 15 to December 20, 1891.

Mr. Daniel Mayer's Tour—Mr. Ysaie, Master Jean Gerardy, Mr. Schonberger, Miss Amy Sherwin, Miss Gorton-Barnard and Mr. Waddington Cooke. During October and November, 1891.

Mrs. Shaw (*la Belle Siffleuse*) Tour—During August, September and October, 1891.

VERDI'S "FALSTAFF."—Verdi's "Falstaff" is reported to contain certain parts for five prima donnas (three sopranos, a mezzo soprano and a contralto) and three tenors, besides Maurel in the title rôle. Verdi, who is now about seventy-seven years of age, is working leisurely on his new opera, and is not expected to have it finished before 1892. A small chorus will be one of the features of "Falstaff," and it will only be used once throughout the work.

Worcester Music Festival.

(Concluded.)

THE last day of the festival brought with it an unwelcome increase of temperature. In spite of the heat, however, the usual halfful assembled in the afternoon to listen to this enjoyable program:

Overture, "Egmont".....	Beethoven
Rec. and aria, "She alone charmeth my sadness," "Queen of Sheba".....	Gounod
Dr. G. R. Clark,	
* Symphony No. 2, in D minor, op. 70.....	Dvorak
* Concerto No. 4, in D minor, piano.....	Rubinstein
Mr. Franz Rummel,	
Bolero, "Sicilian Vespers".....	Verdi
Mrs. S. C. Ford,	
* Rhapsody, in A.....	Lalo

* First time in Worcester.

Dvorak's symphony proved to be a work of much interest. While not confined closely to the formal outlines of the symphony form, its several movements are well contrasted and abound with striking melodies, bold harmonic progressions, and those peculiar rhythmic effects in which all the Slavonic composers seem to delight, blended with an original but judicious instrumentation. It was given a fine interpretation.

Franz Rummel by his masterly piano playing scored one of the great successes of the festival, displaying not only a thorough command of the instrument, but poetic feeling and a fine musical taste as well. He made the piano assert itself strongly in the concerto, but never overdid the matter. After three flattering recalls he consented to an encore, and played a delightful little nocturne by Louis Brassin.

The Lalo rhapsody was new to me, as well as to Worcester, and I couldn't grasp much of it save that it seemed as overloaded with orchestral "color" as a Whistler picture is with paint. I have an impression of a great deal of cymbals, tambourine, triangle, and pizzicato strings, and a lot of themes, some of which sounded strangely Norwegian to have been evolved from the brain of a Spaniard by birth and a Frenchman by adoption. The two vocal numbers on the program were good, Mrs. Ford's bolero particularly so.

Händel's "Israel in Egypt" was given at the evening concert. As the preceding part of the festival had been largely given up to solo and orchestral work it seemed fitting that it should close with Händel's great chorus oratorio, for the chorus is the cornerstone of festival work, and this Worcester chorus is a good one—over five hundred strong, well balanced, finally drilled and full of enthusiasm. The great double choruses of "Israel in Egypt" were given with telling vigor and sure mastery of the difficult polyphonic passages which abound in Händel's works. The soloists were Mrs. Jennie Patrick-Walker, Mrs. Carl Alves, Herbert Johnson, Carl Dufft and M. W. Whitney, who one and all acquitted themselves well.

During the intermission Hon. E. L. Davis, president of the association, came on the stage and made a brief but eloquent address, in which he referred to Carl Zerrahn's long service of twenty-five years as conductor of the festival and the esteem in which he is held here as musician and man, and closed by handing Mr. Zerrahn what he called a testimonial of their regard. This was only an innocent looking white envelope, but it contained a check for \$1,500. The sum was made up by contributions from the chorus, the association and friends and music lovers outside.

After this agreeable episode the oratorio was resumed and carried on with renewed vigor to its solid and stately close.

The festival has been a remarkable one in the quantity and quality of music produced and in the large proportion of new things brought out. The reproach has sometimes been cast at the officers of the festival that they have been slow to add novelties to their programs and have stuck too closely to well beaten paths.

This week's performances should silence that sort of criticism, as nearly a score of the works given were new to this festival, besides a half dozen more never heard before in this country, and three which received their first performance at this time. It has been a week of great music, well done by chorus, orchestra and artists, and the assertion passes unchallenged that the latest festival of the Worcester County Musical Association is also the best which it has ever given. WM. A. POTTER.

Established a Quarter of a Century.

THE twenty-fifth year of the Chicago Musical College opened with flattering prospects. The heads of the departments are the same as for several years past, and the management of the college has spared no pains or expense to give the college not only handsome rooms, fine pictures and pianos, but it has a faculty that cannot be excelled. At the head of the piano department is Dr. F. Ziegfeld, president of the college, whose name has become a household word with music lovers; his pupils occupy some of the best positions in America. Dr. Ziegfeld is a born teacher, a strict disciplinarian and a friend to his pupils. Many can speak of his kind assistance and encouragement. Dr. Ziegfeld has with him in the piano department most competent assistants. Mr. S. E. Jacobsohn is at the head of the violin department, and the most sanguine

expectations have been fully realized in this department under his management. Mr. Jacobsohn is one of the most successful violin teachers America has ever had. Among his pupils are Max Bendix, concertmaster with Thomas; Theodore Binder and many others of prominence occupying high positions. The best proof of Mr. Jacobsohn's ability is his recommendation by every musician in America. His orchestra, containing seventy-five players, is an additional factor and is certainly an excellent organization.

Great improvements have been made in the vocal department of the college, and the management of the school is to be congratulated upon the engagement of Mr. William Castle, the operatic tenor, stage director and vocal master, as director of this department. His twenty-five years' experience on the stage enables the institution to offer facilities to carry out every detail in placing pupils on the stage. Mrs. Laura J. Tisdale has charge of the dramatic department, which has been considerably enlarged this year.

The college has just issued, in neat and artistic form, the twenty-fifth annual catalogue, which contains a great deal of valuable information in addition to that which is especially of interest to those contemplating joining the ranks of pupils. This little book contains an abridged history of music, a dictionary of musical terms, sketches of celebrated composers and their leading works, as well as other historical and biographical matter. This catalogue will be mailed free to any address upon application to the secretary, F. Ziegfeld, Jr.

Newspaper War on "Lohengrin."

THE heat of the fight of the ultra patriotic French newspapers against "Lohengrin" can hardly be appreciated without a glance at their columns. On the day before the evening of the presentation of the opera the "Intransigeant" headed its protest thus in letters a finger long:

LES PRUSSIENS À L'OPÉRA!

Apothéose de Wagner, l'insulteur de la France!

The "Revanche" had bigger letters in its headlines and more of them, but the sentiment was about the same. The celebrated poster got out by the patriots was as follows:

NATIONAL OPERNTHEATER.

(Théâtre national de l'Opéra)

Ce Soir

Mercredi le 16 Septembre 1891,

par ordre du Ministère

et sous le haut patronage

de S. M. L'Empereur d'Allemagne, Roi de Prusse,

Ire représentation

de

LOHENGRIN

Drame lyrique en quatre actes

Par

RICHARD WAGNER

Auteur de UNE CAPITULATION.

Insulteur de la France vaincue.

AVIS. La direction a l'honneur d'informer le public que, pour cette première représentation, les bureaux ne seront pas ouverts, toutes les places disponibles ayant été retenues par les délégués des WAGNER-VEREINE et par la préfecture de Police.

A story originated by the "Agence Libre" for the occasion is worth preserving. It is this:

"In proof of the admiration of the Emperor William for Wagner we need only to relate that immediately after he ascended the throne he created a corps of heralds who wear mediæval uniforms, whose duty consists in standing ready in the imperial salons to greet the Emperor upon his entrance to or departure from the castle or palace. This fanfare from silver and gold trumpets is taken from the operas of Wagner. This corps of heralds is forty strong and is commanded by Master of the Horse Von Chelins, who is a prominent trumpet virtuoso. Ten of these heralds accompany the Emperor on all his journeys. It gives the Emperor the greatest pleasure to encase himself in silver 'Lohengrin' armor and, standing among his heralds, to listen to the fanfare."—"Sun."

The Hannover Conservatory.

THE Conservatory of Music at Hannover, one of the most beautiful cities in Germany, has attained prominence and attracted a large number of students, the prosperity of the institution being due to the energy and ability of Director William Dressler.

The faculty is working hard to increase the reputation of the school, instruction in the same extending at present to all branches of music, viz.: Piano, all stringed instruments, organ and wind instruments as well as brass instruments.

The vocal department is in the charge of Franz von Milde, well known as an artist in this country. Theoretic instruction is given and periodical opportunities offered to pupils to appear at public performances given under the auspices of the conservatory.

Hannover is a favorite resort of Americans and Englishmen, and such persons as contemplate the study of music in Europe should at once correspond with the conservatory there for particulars.

Ferdinand Praeger.

THE death, on September 2, in London, of this eminent musician, deprives the art world of a prominent figure, and removes not only a composer and teacher of marked power and influence, but takes away one of the few remaining lifelong friends of Wagner. At the banquet given to Wagner at the Cannon Street Hotel, some fifteen years ago, the only toast Wagner himself proposed was: "The truest friend, Ferdinand Praeger * * * for he was with me in the darkest hour." This last sentence was thought to have special reference to the period thirty-six years ago, when the "Times" critic, Davidson, asked: "Who are the champions of Wagner? Madmen like Liszt and Ferdinand Praeger." The departed musician was ever consistent, and in some respects prophetic in his criticisms and opinions. One of his notable sayings was to the effect that England would be the leading musical nation in the near future. It is well to give some particulars of the life of this remarkable artist before expressing any opinions regarding his life work, chiefly accomplished in London, his adopted home. Ferdinand Praeger was born on January 22, 1815, at Leipsic, and was the son of Henry Aloysius Praeger, a violinist and composer, whose works are known to many students of the violin throughout Germany. Intended for the ministry of the Protestant Church, Ferdinand Praeger's education was only by means of early manifestations of talent turned into the direction of music and literature. He first received lessons in violoncello playing, for which he showed a marked aptitude. The violoncello, however, gave way to the piano, and Hummel, who heard him improvise, said to his father, "Send the boy to me and I will make a great pianist out of him; his touch is something exceptional." However, the boy was sent to Lubeck, where he remained until his sixteenth year, studying composition and working at the piano and violin. Making his way alone into Holland, when still a boy he began his career by teaching at The Hague, where he contracted a friendship with Aloys Schmidt. In 1834 he arrived in London, where he worked hard to achieve a position as a composer and where he was encouraged by the appreciative friendship of Spohr, Aloys Schmidt and Moscheles. One of his sonatas was greatly praised by the last named.

Ferdinand Praeger composed among his best known works an overture given by the now defunct New Philharmonic Society, conducted by Berlioz; a piano trio produced at the first concert of the London Orchestra, and several times repeated; another chamber work of the same type given at the Meiningen festival of the United German Musicians in 1868; a symphonic prelude to Byron's "Manfred," introduced to the public by Mr. Manns and repeated at the Crystal Palace, Birmingham and elsewhere, and a symphony performed under Mr. Manns and repeated by Mr. Henschel. During his many years of teaching Mr. Praeger gathered round him a great number of enthusiastic pupils; among the more recent were Mrs. de Pachmann, Schönberger and Mr. Albert Jeffery, the able organist of Albany Cathedral, N. Y., who has for a number of years spent a month with his friend, who, he declares, has done for quartet music what Wagner did for opera. Mr. Praeger read lectures before the Society of Arts on the "Fusion of the Romantic and Classical Schools of Music," and gave two at the request of the Musical Association on "Form" and "Style" respectively. Among the literary works of Mr. Praeger may be mentioned a translation of Emil Naumann's "History of Music," a work on composition, and "Wagner as I Knew Him." His published works consist for the most part of piano pieces written chiefly in his earlier years, the most important being contained in a series of forty-eight, published as the "Praeger Album." Among the unpublished works he leaves are no less than thirty-six sonatas, twenty-five quartets, some orchestral works, including a sacred cantata, "Magdalene," and a great number of songs and piano pieces.

He left two operas unfinished; one commissioned in 1851 by Beale shortly before that publisher's death, and one, more recently commenced, to a libretto from the pen of that eminent writer on musical matters Mr. Sutherland Edwards.

As a critic and journalist Mr. Praeger went early into harness and wrote much, always characterized by his manly efforts to secure fair play for his brother artists, his earnest love of art and his excellent, readily formed judgment.

In 1842 Schumann appointed him London correspondent of the "Neue Zeitschrift für Musik," which post he to the last retained. In 1844 on the removal of Weber's bones from the Roman Catholic Church in Moorfields to Dresden, he, as a London correspondent of the "Neue Zeitschrift," accompanied the remains to Saxony. There he met Wagner, then conductor of the Dresden Opera, and a lifelong friendship ensued. Mr. Praeger was the first critic who praised in the English language Wagner's music, and ten years later, when the composer came to London to conduct the Philharmonic concerts, he resided in Praeger's house.

As regards the critical writings of the departed musician, his style was vigorous and pointed. He adopted English idioms with a good deal of force and penetration. The

term "insatiable," applied to those who encourage the encore nuisance, was one of his pointed expressions, and another which may fairly be ascribed to his pen was the expression "fifth hunters," applied to what he deemed overzealous, not to say pedantic, musical theorists and critics. This is not the time to ask will his music take the place his admirers assign to it in the stores of art. That it possesses abundant ideality cannot be denied, and throughout the hand of a practiced musical workman is everywhere to be recognized.

The style of Mr. Praeger's music is romantic without being sentimental, and dramatic without signs of exaggeration. It is large and earnest in style, and shows in every bar that the composer has thought and skill of no ordinary type. The real question of the general acceptance of this music, which cannot yet be said to have met with a full meed of justice, will probably rest upon its method of construction. Mr. Praeger adopted by choice and from conviction what are called "advanced" ideas of the musical art and its functions; consequently he wrote with an intention to the expression of thought and an accompanying freedom from the methods which some think restraints, which even now go to make art strong and compact, notwithstanding the prevailing belief in the unfettered exercise of artistic imagination. Mr. Praeger's music is undeniably large in spirit and free in manner. He perhaps excelled rather in chamber music, as his American friend, Mr. Albert Jeffery, has shrewdly and appreciatively pointed out, than in composition for the orchestra. One cannot but regret, however, that his dramatic works were not completed and produced. Stage music would have supplied impulse and opportunities for the exercise of the genius of the eminent musician whose loss we now deplore; for, even in his chamber music, the solo instruments employed are musical characters and personalities.

It is the proper moment to express the hope that some kind of justice will now be offered to the memory of the departed artist, by the public presentation of at least some of the works he invested with so much earnest thought and wrought out with so much musicianly skill. The music of every composer reflects very palpably the character of the man, for the man makes the music. In no case was this more distinctly true than in the case of Ferdinand Praeger. As a man he was at once energetic and gentle, active yet reflective in method of thought. His convictions were strong, but untainted by narrowness. His earnestness made him decided in manner and at times eager in discussion; but all the same he was affectionate, gentle, and kind in temperament and manner. Among the causes of his remarkable success as a teacher of artists of large abilities were his ready appreciation, prompt understanding and generous sympathy, not to add exceptional powers of communication and patient attention to his pupils' growth in the mastery of technicalities and in the expression of musical thought. Ferdinand Praeger was indeed a man of large gifts and attainments. He not only did much for the art as a cosmopolitan, but he rendered great service to the progress of music in the country of his adoption. As an artist and as a man he will be greatly missed and affectionately remembered.—E. H. Turpin, in London "Musical News."

HOME NEWS.

Campanini.—Campanini is authority for the statement that Verdi has finished his "Falstaff" and is thinking of writing another work. Campanini visited Verdi in Italy in the summer.

"La Cigale."—Lillian Russell and the other members of Mr. French's company are industriously rehearsing Audran's operetta "La Cigale," which is to be produced at the Garden Theatre on October 26.

Nikisch.—The first of the six concerts to be given at Chickering Hall by the Boston Symphony Orchestra, under Arthur Nikisch, will take place on November 3. Lillian Nordica will be the soloist.

The Lawtons.—Mr. and Mrs. W. H. Lawton have arrived in town from their summer residence in the Catskills for the season, and will resume professional duties at their studio, 239 West Forty-seventh street, on and after October 1.

The Seidl Society's Reception and Concerts.—The Seidl Society is to have a large reception October 27, at 345 Clinton avenue, Brooklyn. About one thousand five hundred invitations are to be sent out.

In addition to such an undertaking as this the society is busily engaged in working for the success of its winter concerts, the first of which will be given on Tuesday evening, November 10. Some of the soloists engaged by Mr. Seidl for these concerts are Fursch-Madi, Emil Fischer, Kalisch and Lilli Lehmann. The orchestra will consist of eighty-three men.

Victor Herbert.—Victor Herbert, the 'cellist, played at a concert in North Adams, Mass., October 2. The Y. M. C. A. course of entertainments opens October 19 with a grand concert.

Hammerstein and "L'Ami Fritz."—Manager Oscar Hammerstein is in treaty with Sonzogno, the Milan pub-

lisher, and the negotiations are said to be virtually concluded, for the American rights of Mascagni's new three act comic opera, "L'Ami Fritz," which will be performed for the first time in Rome about the end of next month.

Pratt Institute.—The Pratt Institute of Vocal Music in Brooklyn, 244 Vanderbilt avenue, has opened.

Baltimore Symphony Orchestra Dates.—A series of six subscription concerts will be given at the Academy of Music (concert hall), Baltimore, by the Baltimore Symphony Orchestra.

The dates of the concerts are as follows: Thursday, November 12; Friday, December 4; Thursday, January 28; Wednesday, February 17; Thursdays, March 10 and 31.

Mr. Ross Jungnickel will be the conductor. Pachmann has been engaged for the first concert.

Laura Schirmer Sings.—Laura Schirmer, the American prima donna, who has recently arrived in this country, will make her first appearance in New York November 1, at Anton Seidl's concert at the Lenox Lyceum.

Seidl in Boston.—The Seidl Orchestra will give one concert in each of the four months from December to March, in Boston Music Hall.

Agnes Huntington.—Agnes Huntington's tour under the management of Marcus R. Mayer will begin in Baltimore October 12. After a week of "Captain Thérèse" in that city the company goes to Washington.

Edward Schломann.—Edward Schломann, the well-known basso, resumed his vocal instruction at 3 Livingston place (Stuyvesant Park), October 1.

Utica Conservatory.—Mr. I. V. Flagler delivered a lecture at the Utica Conservatory on the "Evolution of the Piano and of Piano Playing" last Monday.

Harrison M. Wild.—Mr. Harrison M. Wild gave his eighth concert at the Unity Church, in Chicago, last Sunday afternoon. M. Wild was assisted by Miss Edith Shannon and Henry T. Hart.

Baltimore College of Music.—The following is the faculty of the Baltimore College of Music for the season:

PIANO DEPARTMENT.

Ross Jungnickel, director; Monroe S. Fabian, Theodore Becker, Miss Emma Blumer.

VOCAL DEPARTMENT.

Mrs. Louis A. Metzger, Theodore Becker.

VIOLIN DEPARTMENT.

Max Kaestl, Julius Zech, Henry M. Jungnickel.

VIOLONCELLO DEPARTMENT.

Henry M. Jungnickel.

HARMONY, COUNTERPOINT, COMPOSITION.

Theodore Becker.

ORGAN AND HARMONIUM DEPARTMENT.

Theodore Becker.

CHAMBER MUSIC DEPARTMENT.

In this department students sufficiently advanced are instructed in chamber music, practicing in trios, quartets and quintets, under the personal supervision of Mr. Ross Jungnickel.

WIND INSTRUMENTS.

Soloists of the Baltimore Symphony Orchestra.

STRING ORCHESTRA AND ORCHESTRAL SCHOOL FOR USING MUSICIANS.

Mr. Ross Jungnickel.

The Baltimore Quintet Club, consisting of Ross Jungnickel, piano; Max Kaestl, violin; Julius Zech, second; Theodore Becker, viola, and Henry M. Jungnickel, 'cello, will give during the season a number of concerts of chamber music.

Silas R. Mills.—Mr. Silas R. Mills, the basso, has recently returned from Europe, where he has been studying a number of years with Lamperti. He is now en route for Chicago, where he will open a studio and receive pupils in vocal culture. Mr. Mills gave a very successful concert in North Adams, Mass., September 29.

The Amphion Concerts.—The concerts of the Amphion Chorus and Orchestra, of Brooklyn, Mr. C. Mortimer Wiske conductor, will take place as follows:

Symphony orchestral concert, Thursday evening, December 17, 1891.

Chorus concert from foreign composers, Thursday evening, January 14, 1892.

Orchestral concert of dance music, Thursday evening, February 18, 1892.

Chorus concert from American composers, Thursday evening, March 17, 1892.

Combined chorus and orchestra concert, Thursday evening, April 15, 1892.

Helen Sparmann.—Helen Sparmann, who has been spending the summer in Europe, has returned to Cincinnati.

Broad Street Conservatory.—The professors of the Broad Street Conservatory of Music, of Philadelphia, will give a recital in the concert hall of the conservatory tomorrow evening.

Alfred Grunfeld.—Alfred Grunfeld, the celebrated pianist, and his brother, Heinrich, the famous violoncellist, will inaugurate the new concert hall of the Madison Square Garden with a series of six subscription concerts, the first of which will take place on Friday evening, October 23. The programs selected for these occasions represent all the great masters from Bach to the present time, with Schumann, however, largely predominating, in the interpretation of whom Alfred Grunfeld is said to have no equal. He will also play a number of his own compositions, and among them several from manuscript for the first time. The artists will sail from Hamburg on the steamer Normannia October 9, and will arrive here about the 17th.

Quaker City News.

PHILADELPHIA, October 5, 1891.

SATURDAY night last marked the close of the most successful season of grand opera since its introduction four years ago at popular prices. The success, if we are to believe the reports has been more of an artistic than a financial one. There have been produced in all during the last season seventeen operas, including such masterpieces as "Aida," "La Gioconda," "William Tell," "Fidelio," &c., which were produced at the Grand Opera House for the first time this year, while the better class of operas from the repertory of the last three seasons have been repeated and received with proportionate enthusiasm. The most notable production of the season has, of course, been Mascagni's "Cavalleria Rusticana," which had its first presentation in America on September 9.

That grand opera when brought within financial reach of the general public may be a success as a popular amusement has been demonstrated by the large attendance at productions which heretofore have been confined to a select class. The "process of development" has been a gradual one. From a series of lighter productions the educational process has gone on and culminated at a point which speaks well for the success of forthcoming seasons. This is due in a large measure to individual effort on the part of the members of the company. The impetus given to grand opera in Philadelphia by the accession of Del Puente last year has been furthered this season by that of Guille, who, with Mesdames Koert Kronold and Clara Poole and Wm. H. Clark, has done much to advance the standard of musical taste. The lion's share of praise must be conceded to Mr. Gustav Hinrichs, whose untiring efforts in this direction have advanced him many steps in the approbation of the music loving public of our town. On Tuesday evening last Mr. Hinrichs was presented with a gold mounted baton, and on Friday with a silver berry bowl from the artists of the company, the name of each being engraved on the dish. On Saturday night, after the last performance, which was "Trovatore," Hinrichs was called on and made a speech. The company will, with few exceptions, be the same next year as this.

Del Puente, Wm. H. Clark, Helen D. Campbell and Greta Risley go with the Minnie Hauk Opera Company, which is now rehearsing at the Academy of Music; A. L. Guille goes to San Francisco and later on with Patti; Richard Kari also goes to San Francisco, while Mesdames Koert Kronold and Clara Poole will sing in concert.

The Philadelphia Chorus has announced its roster for the coming season of concerts to be given in the Academy of Music. The rehearsals, the first of which is to be on October 5, will be held in the Academy of Fine Arts. A special Christmas concert will be given on December 18, when "The Messiah" will be sung. The first regular concert is to be on February 5; "The Creation" and "The Desert" are to be the subjects presented. "The Light of Asia" is dated for April 29, and will be the last of the series. The soloists will include: Sopranos, Jennie Patrick Walker, Clementine De Vere and Mrs. Fursch-Madi; alto, Clara Poole; tenors, Wm. J. Lavin, Leonard E. Auty, Max Heinrich. Charles M. Schmitz is the conductor.

The different musical societies are rapidly preparing for the coming season. Rehearsals are becoming more numerous and the members are preparing for earnest work.

The Mendelssohn Club—W. W. Gilchrist conductor—will have its first rehearsal on the 13th of the coming month.

The Young Maennerchor began theirs on the 23d. It was conducted by Gustav Hinrichs, whose place in the Grand Opera House was taken by Constantin Sternberg.

The State Music Teachers' benefit is to be held in the Y. M. C. A. Hall, October 15. It will be in the form of a "lecture recital," entitled "Music as a Factor in Education," by Mrs. Mary G. Murray.

The association course of entertainments begins its yearly series at Association Hall October 23. This is the thirteenth year of these entertainments and promises to surpass anything heretofore attempted by the association in this line. The season will be inaugurated by the De Vere Campanini Concert Company, headed by Clementine De Vere and Italo Campanini. They will be assisted by Rosa Linde, contralto, with Franz Wilczek, violin, and Jacques Friedberger, piano. Following the concert company at various times will come the Boston Rivals, as illustrated by Roberts Harper on "A Holiday Trip to Europe;" Edouard Remenyi, the Lotus Glee Club, Chas. F. Underhill, with the Imperial Quartet; two illustrated lectures by H. H. Ragan, Louise Baldwin Powers Concert Company, F. M. Brooks, the New York Philharmonic Club, Swedish Ladies' National Concert Company, Leland T. Powers, in Boucicault's "Shaughraun;" J. Williams Macy and the Appleton Ladies' Quartet, and Miss Maud Murray and the Boston Ideal Banjo, Mandolin and Guitar Company.

T. J. WATERS.

Mr. Ruben's Artists.

MR. L. M. RUBEN, the popular manager, has the following artists on his list for the season:

Sopranos—Clementine de Vere, Mrs. Fursch-Madi, Anna Burch, Emma Eames, by special arrangement with Messrs. Abbey, Schoeffel & Grau. Geneva Johnston-Bishop, Anna Marie Pettigiani, Mrs. Tavery, by special arrangement with Mr. C. D. Hess; Margaret H. Elliott, Marion Hendrickson and Mrs. Albani.

Contraltos—Clara Poole, Mrs. Tremelli, Christine Nielson, Mrs. Frederick Dean and Lena Little.

Tenors—Campanini, Albert G. Thies, William J. Lavin, J. H. McKinley M. Montariol, Jules Jordan and A. L. Guille.

Baritones and Basses—Dr. Carl E. Martin, Emil Fischer, F. Novara, Ivan E. Morowski, Conrad Behrens and G. Del Puente; Mr. F. Barrington Foote, by special arrangement with Mr. Chas. A. E. Harris.

Pianists—Ignaz Paderewski, by special arrangement with Mr. C. F. Tretbar; Franz Rummel and Rafael Joseffy.

Miss Dora Becker, violin virtuoso.

Amalia Joachim, assisted by Miss Villa Whitney White, Lieder Abende.

Mozart in Vienna.—Mozart is to be grandly commemorated at Vienna during the centenary performances. It is stated that all his operatic works are to be given in the best possible manner, and the Philharmonic Society of the capital will also produce his symphonies and concertos. On the other hand, a performance of his "La Clemenza di Tito" has been prohibited by the authorities at Prague on account of its socialistic tendency.

NEW YORK COLLEGE OF MUSIC

ALEXANDER LAMBERT, DIRECTOR.

Mme. FURSCH-MADI, Principal of Vocal Department.

ALL BRANCHES OF MUSIC TAUGHT

Faculty comprises the most eminent instructors.

NOTICE.—The New York College of Music **WILL REMOVE** September 1, from 163 E. 70th St., to its new and handsome building

128 and 130 EAST 58th STREET.

FOREIGN NOTES.

Dead.—The wife of Scaria, the great bass singer, recently died in Frankfurt.

Sophia Posnanska.—Sophia Posnanska, said to be one of the most talented pupils of Rubinstein, makes her debut in Berlin October 15.

New Brahms Compositions.—During his sojourn at Ischl this summer Brahms composed a song cyclus, a clarinet trio and continuations of his gypsiesongs for four voices.

Rubinstein in Hamburg.—Rubinstein's opera "The Demon" is to be produced shortly in Hamburg, and the composer has been invited to conduct the opening performance.

Levi Congratulated.—During his visit to Munich the Emperor attended a performance of Mascagni's popular opera "Krawalleria Rusticana," and called Herman Levi, the conductor, to his box and congratulated him on the success of his performance. The Emperor ought to know Mr. Hammerstein.

Some Cable News.—Manager Lago, besides producing in London "Cavalleria Rusticana," will revive Rossini's "La Cenerentola," Wagner's "Flying Dutchman," "Cimarosas" and "Matrimonio Segreto."

Miss MacIntyre, the contralto, and Fabbri and Dorini, the tenors, both of whom have attained celebrity in Italy, have been engaged by Lago.

Antonin Dvorak, the Bohemian master who received the degree of Doctor of Medicine honoris causa at Cambridge on June 16 last, conducted the final rehearsals of the Birmingham Festival. Dvorak was assisted by Dr. Hans Richter, as he was almost entirely ignorant of the English language. Albin had a severe cold and was obliged to abandon her intention of singing at the festival.

Bayreuth Festivals Cause Jealousy.—The managers of the German opera houses are jealous of the growing popularity of Bayreuth, or rather of its festivals. But worse still, these same managers are said to be combining with the object of preventing leading singers from taking part in future festivals at Bayreuth.

The German opera house managers must be very much in earnest and must have been very badly bitten, for, as many will recall, the time is not very far back when these same managers, at the time the Bayreuth people were struggling for existence, frequently lent singers gratis to the Bayreuth people. Times have changed.

Copyright.—Edward Brandus, of the New York publishing firm of Edward Brandus & Co., has just gone from Paris to London, where he has signed a contract with the French Copyright Society, of which Comte de Keratry is president, by which Brandus' firm become the agents of the society for twenty years. Brandus says that henceforth all French books, operas, plays, music, photographs, artistic reproductions, &c., will be copyrighted and disposed of in New York exclusively by his firm, and that American publishers and theatrical managers must hereafter deal with him; in other words, that Brandus & Co. will now protect all literary, musical and artistic French works in the United States.

Naples.—The Naples Opera House, San Carlo, one of the finest European theatres, is to be reopened this winter under the management of Musella and Galeota. Masini, the tenor, may be engaged, and "Ami Fritz" will be performed during the season. Forty-five representations are promised altogether.

The "Tribune" says:—High among the music critics of Germany stands Heinrich Ehrlich, who pronounces judgment for the "Tageblatt," of Berlin. Professor Ehrlich is not only a writer on music, but a practical musician and teacher. Recently he published a brochure entitled "Music Study and Piano Playing, Reflections Concerning Conception, Rhythm, Execution and Memory." This brochure he submitted to the Minister of Public Instruction. The Music Senate of the Royal Academy has reported to the Minister that the book is the work of a brilliant and experienced teacher of music, containing many extremely valuable observations on methods of study, principles of interpretation, conscientious, though not pedantic, regard for the intentions of composers, rhythmical relationship, &c. The report emphasizes particularly the author's study of rhythm, and expresses the opinion that the brochure will have a stimulating influence upon piano study. It is scarcely possible for a writer on music to win higher praise than this in Germany, the jurors who pronounced the verdict being directors of the Royal High School. An English translation of Professor Ehrlich's book would seem to be a desideratum.

Wagner and the French.—A French paper publishes a letter written by Wagner to Champfleury just before the war of 1870. In reply to Champfleury, who had written regarding his project of founding a journal to be called the "Imagerie Nouvelle," Wagner writes: "It seems to me an advance toward the realization of one of my favorite hopes—the fusion of French culture with that of Germany." He also speaks of his desire for an interna-

tional theatre in Paris for the production in the original languages of the great works of the different nations, and says that only in France, and at Paris in particular, could such a project be realized. The letter concludes with a tribute to Méhul, whom Wagner acknowledges as one of his masters, adding that the life and compositions of the French composer are still too little known in France. Such words are very different to the hostile sentences Wagner is credited with, but perhaps the bitter words spoken during warlike time would not have been uttered had peace reigned between France and Germany.

The Russian Hymn.—Politics have proved a profitable handmaid to music of late in Paris. Messrs. Durdilly are reported to have issued during the last fortnight 112,000 copies in various editions of the Russian National Anthem.

Festival Van der Stucken.

DURING his sojourn in Europe Frank Van der Stucken was invited by the Société Royal de l'Harmonie of Antwerp to conduct a festival concert devoted to his own works. For all who know matters musical such an invitation of one of the great societies of the Continent is in itself a most flattering testimonial of recognition any composer might be proud of. The concert took place on September 20, in the presence of over seven thousand persons, and the following works were produced by an orchestra of ninety musicians, a male chorus of 200 voices, the well-known soprano, Berthe Chainaye, of Brussels, and Albert Baets, baritone at the Royal Theatre, Antwerp.

1. Suite, "The Tempest".....Orchestra
2. Songs—(a) "Nuit Lumineuse".....Orchestra
(b) "Complainte".....Orchestra
3. "Pagina d'amore".....Orchestra
4. "Feestgezag" (festival hymn).....Orchestra
Mr. A. Baets, male chorus and orchestra.
5. Interlude, "Vlasda".....Orchestra
6. Songs—(a) "Fleur d'Adieu".....Orchestra
(b) "Jours d'Amour".....Orchestra
7. Festival march, "Ecce quam bonum".....Orchestra
Chorus and orchestra.

Judging from the lengthy and the unanimous enthusiastic notices the press devoted to Van der Stucken's merit as a composer and as a conductor, the concert must have been an overwhelming success for this eminent American musician and for the American art whose chief propagator he always was.

"Le Précurseur" says:

Thus Mr. Van der Stucken's talent revealed itself from all standpoints. He knows how to work out the details and how to handle great masses; all styles are familiar to him—the allegorical fresco, the genre tableau and the pastel painting. He is an artist of an extraordinary temperament who knows orchestration thoroughly. His success at the Harmonie assumed the proportion of a triumph. In midst of ovations Messrs. Gilbert and Storms offered him splendid wreaths in the name of the board of directors and the chorus, and Mr. De la Chaussée handed him another wreath in the name of the orchestra.

"L'Escaut" says:

His melody is profound, broad, of a healthy vigor; his orchestration always full and flowing; the polyphonic treatment very happy and always lucid; sometimes admirable in the combination of themes, which often rise to a degree of inexpressible energy and vigor. As a conductor Van der Stucken is commanding; he has science and will power, and one sees that he has the routine to conduct great vocal and instrumental masses. The imperious and at the same time mild physiognomy of the young master, his expressive and clear cut gestures, animate the orchestra, who then sings and phrases with a marvelous ensemble and precision. From the end of the first number the ovations began and continued crescendo to the end of the concert.

"L'Opinion" says:

All the second part was a series of ovations for the sympathetic composer, who conducted his works with a rare command.

"De Koophandel" says:

Notwithstanding the fact that Mr. Van der Stucken is well known here as a composer, his success of yesterday defies any description.

"Het Handelsblad" says:

There is fire in the composer, and it is this that carries away the public.

"L'Étoile Belge" says:

He was really received like a beloved child, like a prodigal son; applause, ovations, wreaths, ovations! An apotheosis!

Mr. Van der Stucken arrived home last Saturday on the Fürst Bismarck. America should be proud of such a distinguished representative at home and abroad of the cause of national music.

Not Dead Yet.

151 East Sixty-second street, New York, October 5, 1891.

To the Editors Musical Courier:

GENTLEMEN—On my return from Europe last Friday I was much surprised to hear of the item which appeared in your journal of last week, viz., a rumor with reference to my health and death.

As I have not had a day's sickness during the whole summer and never was in better health, I am utterly at a loss to account for such a rumor receiving the slightest credence from anyone. You will certainly confer a great favor on me, as well as my friends, by making a proper denial in your paper, for I can assure you I am far from being a ghost yet.

Yours very truly, THEO. J. TOKUT.

Please send THE MUSICAL COURIER to my home address now instead of to Albany.

Detroit News.

DETROIT, Mich., September 28, 1891.

THE musical season in Detroit opened most auspiciously. The Vet Musical Academy remains at its excellent location at 413 Woodward avenue, and has also opened a branch office down town at Schwankovsky's new music store. The faculty remains the same as last year, except the addition of several new teachers, who are Mrs. Myer-Langlois, formerly prima donna contralto with the Kellogg and Hess opera companies; Misses Ella McGlasham and Martha Tenny, of Chicago, have been added to the piano department and Mr. Frank Reschke to the violin department. The various departments are under the direction of the following teachers: Piano, C. M. Vet and Miss Mathilde Vet; violin, William Yunk; vocal, Mrs. Myer-Langlois and Olin Cady; wind instruments, Henry Gaul; drama and elocution, W. C. Cowper and a corps of twenty teachers.

The Detroit Conservatory of Music, Mr. J. H. Hahn director, is expected to remove with the C. J. Whitney music store to their new store about October 1. The faculty has had many changes. J. V. Seyler, pianist, and Frederick H. Pease, teacher of the voice, who have for so many years been connected with this institution, have severed their connection and have opened private offices at Schwankovsky's music store. Mr. F. Hunter, a pupil of Mr. Hahn, and Miss Ada Hyslop, who has just returned from the Leipzig Conservatory, are the teachers added to the faculty. Mr. Hahn is a very prosperous man.

The Detroit School of Music, Mr. F. Apel director, has removed from High street to Schwankovsky's music store, where it occupies five rooms of the sixth story. Among new acquisitions are Mrs. A. R. Hicks, soprano, and Miss Lily Apel for the piano department.

The Mehan School of Vocal Art, in its new location in the Business University Building, has increased the faculty, which numbers thirteen teachers and assistants.

Mrs. Norton has resigned her position in the Fort Street Church. Edward Baxter Ferry, Boston's blind pianist, will give a lecture recital, October 8, in Schwankovsky's Music Hall.

The Detroit Philharmonic Club will give the first chamber concert of the season in the middle of November. Mr. and Mrs. Arthur Nikisch and Pachmann will assist them. Constantin Sternberg gave two piano recitals at the opening of Schwankovsky's new music house. Tosto.

Musical Items.

Miss Harford, of Chicago.—It may not be generally known that Miss Eloise Harford, of Chicago, contralto, is a pupil of Desirée Artot and Lamperti, and for a time studied with Chas. R. Adams, of Boston. Many criticisms of her public appearance demonstrate that she is a gifted singer.

Mr. J. F. Von der Heide.—Mr. J. F. Von der Heide, the well-known teacher of singing, for the past six years professor at the New York Conservatory of Music, severed all connection with that institution September 15. He will hereafter devote all his time and energy to private teaching at his new music rooms in Twenty-third street, near Madison Square Park.

Progressive Musicians.—The new officers of Progressive Music Union No. 1 are: E. Wildenhain, recording secretary; G. Kress, corresponding secretary; H. Pindt, treasurer; P. Pfalz, financial secretary; G. Kress, librarian; A. Freyer, F. Bayer and M. Dworazek, examining committee.

Progressive Musical Union No. 3 has elected M. Jasmagi corresponding secretary; Charles Ebert, recording secretary; H. Beardmore, financial secretary; W. Poeland, treasurer; John Oswald, librarian.

Mrs. Bernd-Bryan.—Mrs. Jessie Bernd-Bryan, the prominent accompanist, has opened her studio for the season of 1891-2 at No. 3 East Fourteenth street, where she will be pleased to see her pupils and friends.

Musin Weds.—Ovide Musin, the violinist, who returned to this country on the Touraine on last Sunday, will be married to-day to Mrs. Anna Louise Tanner, who for several years has been the soprano of the Musin Concert Company. Mrs. Tanner is the daughter of Judge Hodges, of Detroit.

No May Festivals.—Cincinnati, October 5.—The directors of the big musical society here have voted not to give a May festival in 1892. This decision will be learned with regret, but it is not a surprise to Cincinnati folks. The directors have been unable to secure a competent leader, and there has also been a lack of chorus material, the result of last year's dissensions in the chorus. It is doubtful if there ever will be a resumption of these once important biennial musical feasts.—A. P. "Dispatch."

Carl Busch's Opera.—"The Gray Nun" is the title of a new opera composed by Carl Busch, of Kansas City, Mo., N. Dushane Cloward, formerly of Wilmington, Del., now of Kansas City, librettist. Mr. Busch, who has been mentioned in our columns before, is a musician of rare promise, his orchestral works having been played by some of the best orchestras in Europe. The opera is now in rehearsal, under direction of the composer, who has evinced capabilities of writing an opera and a good one.

The Tramp Is Over.—Charles Carroll Sawyer, who composed war songs, among them, "Tramp, Tramp, Tramp, the Boys Are Marching," and sold 1,000,000 copies of them, died on Sunday at the home of his son-in-law, Walter F. Duckworth, 147 Berkeley place, Brooklyn. His funeral, which was private, took place from there last night. Mr. Sawyer was born in Mystic, Conn., in 1833. He began writing sonnets when only twelve years old, and among his later songs were "Mother, I've Come Home to Die," "When This Cruel War is Over," "Who Will Care for Mother Now?" and "Mother Would Comfort Me."

THE MUSIC TRADE.

This paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY.

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American News Company, New York, General Agents.

NEW YORK, WEDNESDAY, OCTOBER 7, 1891.

THE representative of the Vose & Sons Piano Company, of Boston, Mr. E. W. Furbush, leaves this week on an extended business trip for the company. Last week the company shipped over 70 pianos, not counting instruments disposed of at retail.

THE reason why the Homer D. Bronson Company, of Beacon Falls, Conn., charge such steep prices for their piano panels is due to the fact that they do not make them in sufficiently large quantities. One of these mornings they'll wake up and find some quick witted fellow at work offering goods just as attractive and reliable as theirs at such prices as will make them generally available for piano manufacturers. As it is to-day the patterns alone cost enough to kill the chances of using these panels.

WHAT about the every 18 months dinner of the "Piano and Organ Manufacturers' National Association of the United States of America" that was to have been held last spring and was then postponed until this fall? Is it to be a biennial affair? It is understood that the whole affair is under the supervision of Mr. Richard M. Walters, the vice-president. Will Mr. Walters kindly permit us once more to catch the idea?

THE Manufacturers Piano Company, in Chicago, is doing great work for the Weber piano. They have made a number of sales to prominent musicians during the last year. Some weeks ago this paper published a letter from W. C. E. Seeboeck, the celebrated pianist, who purchased a Weber grand. The following is from Mr. Harrison M. Wild, who is equally prominent as an organist in Chicago, and who, it appears, has purchased an upright:

CHICAGO, September 29, 1891.

The Manufacturers Piano Company:

The Weber upright which you placed in my home a few weeks ago has in its touch, tone and appearance a trinity of merits and gives me genuine pleasure in every particular.

It has received the encomiums of all who have played or heard it and is justly termed "a perfect example of the art of piano manufacture."

Inclosed please find my check in payment, therewith accepting my sincere thanks.

(Signed)

Yours, with best regards,

HARRISON M. WILD.

ONE of the most noticeable buildings on the west side of Union square is the Decker Brothers wareroom. It stands back 15 or 20 feet farther from the sidewalk than its neighbors on either side, and to one who knows the Deckers personally it seems almost as though the peculiar location of the wareroom building is indicative of the quiet modesty of the institution that has been housed there these many years. There is no pushing up to the stoop line to catch the eye of every passer-by, there is no flaunting of the name and shouting of the wares to the passing public, but conservatively and in a dignified way be-

speaking age and solidity and a fame that needs not to be yelled from the housetops. The old house of the Deckers stands as a musical landmark, into whose hospitable doors go the best people of the town, knowing that here they will be assured of finding exactly what they seek.

IT appears from unquestionable authority that the Chicago Cottage Organ Company shipped 1,402 organs in September and booked orders for 1,757 during the month. As this is the truth it becomes necessary to state that this kind of trade is absolutely unprecedented in the history of the music business.

IT is probable that the Piano Manufacturers' Association of New York and Vicinity will at the October meeting adopt a uniform pitch, and some action will probably be taken recognizing the enormous service rendered to the music trade by Col. Levi K. Fuller in this matter of uniform pitch. Only when the subject is fully treated, as it should be when the question is finally settled, will it be understood how much Colonel Fuller has accomplished.

EVERYONE in the piano trade becomes familiar at this season of the year with extravagant expressions regarding the large trade done by many firms of manufacturers. And in a general way these reports are true. Some exceptions must now and then be made in especially emphasizing the busy condition of certain individual houses.

Take, for instance, Haines Brothers. Mr. N. J. Haines, Sr., has been in the piano trade 40 years, and has had many busy periods, but 1891 simply "takes the cake." The sale of Haines pianos is simply unprecedented, and that is all that can be said.

NO newspaper ever has succeeded and no newspaper ever will succeed that is conducted on a series of false pretenses. The meanest, the most contemptible and the vilest swindle perpetrated by a newspaper is the misrepresentation of its circulation. The advertisers in a newspaper should be treated on the same business principles in vogue in commercial circles, where misrepresentation and false pretense are made punishable under the common law; where a man who makes a purchase depends upon the word of the merchant, and if he finds it false can go before the proper tribunal and ask for protection in the name of the public weal.

The editors of the music trade press of this land are not honest; they are swindling their advertisers by claiming circulation that does not exist in fact or in truth, and on the strength of their false claims they are asking for business and receiving moneys for which under the common law they can be made amenable.

This paper has asked to have the books of all the music trade papers examined under the same auspices, but every effort to expose the situation has met with a rebuff. But the question is by no means ended. It is the determination of this paper thoroughly to expose this circulation fraud and put an end to it.

MR. JOSEPH FLANNER, the new Knabe agent at Milwaukee, enters a vigorous protest against the abuses in the piano trade of that city, chief among which is the habit of keeping in stock pianos of rival makes in a bad condition for the purpose of distortion and misrepresentation. It is an old trick, but it is just as venal and as contemptible as it was in its prime days. Mr. Flanner has published notices in the daily papers explaining the method and warning the public against those dealers who still indulge in such practices, and he will find that a continuation of these notices will bring him good trade.

However, it might be suggested that Mr. Flanner

should get the names of these pianos, together with their numbers, and then publish the whole facts, giving the name of the firm. That would be a clincher and it might stop the nuisance. It would also disclose to the people of Milwaukee how the piano business should not be conducted and how Mr. Flanner, as a contrast, conducts his business.

There is nothing like facts in showing up a nuisance.

MR. FREDERICK LOHR, who returned last week from his European trip, declares that the success of the Hardman piano in England greatly exceeded his anticipations. He made a trip throughout England and Scotland with Mr. Adlington, the general European representative of the Hardman piano, and in addition to the many sub-agencies already formed they succeeded in establishing seven more. Mr. Lohr returned with large orders for future shipments, and we shall have occasion before long to describe some of the special designs which Hardman, Peck & Co. will prepare for the English market.

THE OFFER REFUSED.

BLASIUS & SONS, of Philadelphia, are a wealthy concern who sell pianos and organs and who manufacture a very good piano indeed—a piano now and hereafter to be known as the Blasius piano.

Blasius & Sons cannot make all the pianos they can sell, and they must consequently go into the market to purchase pianos to supply their jobbing and retail trade.

The death of James Bellak, the greatest rival Charles Blasius has had, gave his firm an opportunity to open negotiations with the firm of Ernest Gabler & Brother, of whose pianos the late Mr. Bellak had sold over 4,500 in Philadelphia and vicinity. Although for the past 25 years the Blasius people had made it one of their chief aims to attempt to injure the reputation of the Gabler piano, and although they had been speaking against it so frequently that their remarks on the Gabler piano became automatic expressions that ceased to interfere with their cerebral action, they still deemed it feasible to secure the agency for the Gabler and get it if possible, knowing, of course, how magnificent a record this piano had made, not only in Pennsylvania but all over the country.

Moreover, they desired to get its control in a large territory and for various reasons. It involved a deal by means of which they could get the agency of the Chicago Cottage organ, which they are anxious to represent.

The Chicago Cottage Organ Company have the control of the Gabler pianos in a large section and they are selling hosts of these instruments. If Blasius & Sons could have secured some of this Eastern territory they could then have made their next effort to conclude a deal with the Chicago Cottage Organ Company.

The scheme was just broad enough to attract attention and call for admiration, and in the estimation of the piano trade Blasius & Sons certainly rise a peg or two. But they had forgotten that Ernest Gabler & Brother are not in the habit of forsaking their representatives for the sake of increasing their trade. The Bellak house had for an age stood loyal to the Gabler interests; the Chicago Cottage Organ Company were carrying out the contract with Gabler to the very letter and proving that their word could be depended upon, and Mr. Emil Gabler rejected the whole scheme and never considered the proffer.

And there is no reason to find any fault with the Blasius firm, for they saw two good things at one glance and they wanted them, and they went for them, and they did not get them, merely because they did not know what kind of a man Emil Gabler is.

That's all.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

**NEW ENGLAND
PIANOS**

LIVE WORKING AGENTS WANTED.
SEND FOR CATALOGUE. MAILED FREE.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.
MANUFACTURING THE ENTIRE PIANO.

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

NEW ENGLAND PIANO CO., 32 GEORGE STREET, BOSTON.
Warerooms, 157 Tremont St., Boston—98 Fifth Ave., New York.

LYON & HEALY, General Western Distributing Agents, - - - Chicago, Ill.

STERLING

UPRIGHTS IN LATEST STYLES



AND BEAUTIFUL DESIGNS.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.
FACTORIES AT DERBY, CONN.

PAUL G. MEHLIN & SONS,

MANUFACTURERS OF
GRAND AND UPRIGHT

Grand Pianos

Of the very Highest Grade.

Containing the following Patented Improvements
Patent Grand Plate, Grand Fall Board, Piano
Muffer, Harmonic Scale,
Bessemer Steel Action Frame, Endwood Bridge,
Touch Regulator, Finger Guard and
IMPROVED CYLINDER TOP.

FACTORY AND WAREROOMS:

461, 463, 465, 467 West 40th Street, cor. Tenth Avenue, New York.

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ESTD 1840.
PIANOS
RENOVED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.

GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREROOMS:

110 Fifth Avenue, corner 16th Street, New York.



85,000

NOW IN USE

**WEGMAN & CO.,
Piano Manufacturers.**

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.

THOMAS MUSIC CO., 15 E. 14th St., New York, Gen'l Eastern Agents.

STRAUCH BROS.,

MANUFACTURERS OF

GRAND, SQUARE AND UPRIGHT

PIANO ACTIONS,

23, 24, 26, 28 and 30 Tenth Ave. and 57 Little W. 12th and 454 W. 13th Sts.,
NEW YORK.

THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical
World of the Nineteenth Century.

The Music Trade and Profession are invited to hear and inspect this charming instrument as now manufactured at WORCESTER, MASS.

FOR CATALOGUES AND PRICES ADDRESS

MASON & RISCH,
WORCESTER, MASS.

NEW YORK WAREROOMS:

CHICAGO WAREROOMS:

10 E. 16th St., J. W. CURRIER, Manager. LYON, POTTER & CO., 174 Wabash Ave



ABOUT SALESMEN.

THE death of Mr. Frank F. Northrop, one of the best salesmen the piano and organ trade has ever known, which it is a most unpleasant duty to report, brings again into prominence the lack of expert salesmen in the piano business. During the present year the trade has lost the services of Mr. Wm. P. Lincoln, of Steinway & Sons; Mr. H. T. Stevenson, of Otto Sutro & Co., and now comes this last name to be added to the long list of deaths this year. Each of these three men had won for himself a distinct place, not only in the concern with which he worked, not only in the community in which he labored, but in the estimation of the music trade at large. It is easily said that every position in life that is vacated can be filled by someone else, but it is not an easy matter to replace either Lincoln, Stevenson or Northrop. They were all exceptionable men in their vocation, each with individual peculiarities and qualifications, and, however good their successors may be, there will always be found wanting those individual peculiarities that marked these men as above the rank and file of piano salesmen. Nevertheless they must be succeeded, and the fortunate candidates deserve congratulations.

Any man who can fill one of the places left vacant by these three men should be able to command a good salary and should be able to command the respect and confidence of his employers and his fellow salesmen. To do this he must be better than the average run of piano sellers. How many are there who can qualify? And how much inducement is there held forth to this same average run of piano salesmen to improve their position? Wouldn't it be a good idea to start from, say, October 15, and put every salesman on his mettle by offering him some extra inducement to make sales between then and January 1, 1892, either by competition between the men or a substantial bonus for a given return? And then when they have demonstrated what they can do under pressure wouldn't it be sensible and wise to grade the salary for 1892 according as the men have risen or fallen in the test, other things being equal, of course?

Is it not a wrong principle to believe that it is not commercially honorable to solicit the services of the best salesmen to be found, whether they work with an opposition house or with a friendly concern? And don't you know that this exaggerated sense of technical courtesy makes your salesmen either broken and indifferent and contented to exist in your service, or else makes them of their own accord apply for positions elsewhere? Why not start off now and give all hand a fair chance for a New Year's purse? Why not raise salaries, even if only a little, on January 1, and why not find out who are really your own best men and who is best among the opposition and then get him—and pay him well?

THE STARR PIANO.

A New Feature.

THE presence in this city last week of Mr. Ben. Starr, of the firm of James M. Starr & Co., the Richmond, Ind., piano manufacturers, hastened the decision of adding a new feature to the manner of presenting the Starr piano to the trade and the public, for hereafter the Starr pianos will be marked not merely "Richmond, Ind.," but "Richmond, Ind. and New York."

The Eastern division of the business, under the prosperous management of Jack Haynes, has assumed the dignity of a distributing branch, and the addition of the name "New York" on the nameboard of the piano is a recognition of this fact in terms much more eloquent than any other means that could be adopted to admit the importance of the New York end.

The Starr piano in 1891 will reach the highest point of development in its career, and the factory will put out more Starr pianos than any other annual record of the company can show. Much of this output goes to firms who have been dealing indirectly from the New York branch, although the factory is constantly increasing its direct connections. In fact the success of the house is represented by the success of all of its departments, everyone interested doing

his best, striving to advance the prospects of the firm in all directions.

Further particulars of the future movements of the firm will be recorded, but in the meanwhile it should be remembered that the piano will now be known as the "JAMES M. STARR & Co.,
"Richmond, Ind., and New York."

THE GREAT RACKET.

LAST week's MUSICAL COURIER gave a reproduction of a reading notice published through the instrumentality of a Kimball agent in Iowa. This week we reproduce exactly an advertisement issued by an Indiana agent—an agent at Anderson:

Kimball Piano,

Endorsed by the GREAT ARTISTS,
Patti, Tamagno, Albani, Nordica,
Del Puente, Lehmann, Fursch-
Madi, Ardit, Perotti and
many others

The New Scale KIMBALL PIANO,

Unsurpassed for Tone,
Elasticity of Action,
And Elegance of Case.
Guaranteed durability.

A Strictly First-Class Piano

Words of praise from dealers and purchasers.

All that is claimed can be proved.
We invite the closest inspection.
Sold for cash or monthly payments.
Second-hand instruments taken in exchange.

J. W. MURRAY.

No. 77 N. Meridian St.

It is all done on the same general lines laid down by the Chicago headquarters, and that is the booming of this low grade Kimball piano on the strength of so-called testimonials from great artists. It will be seen that, like in Iowa, the Indiana advertisement mentions Patti first and as many artists as necessary subsequent to her.

And yet some people say that these testimonials have no value for the Kimball scheme and an agitation is only aiding the great racket. Take this case at Anderson, Ind. The Kimball agent advertises as above shown. The other dealers in that city have no means of redress, no weapon of defense and literature of any kind to meet this thing—except THE MUSICAL COURIER.

THE MUSICAL COURIER truthfully asserts that even if these singers did give testimonials the Kimball pianos are nevertheless low grade instruments; that they cannot be compared with the high grade pianos without completely demonstrating their low grade origin, and that it is an outrage on the part of any dealer to ask more than a couple of hundred dollars for one of them.

The agent and dealer who is selling against this Kimball racket has no other means of meeting that competition than THE MUSICAL COURIER, which makes these assertions and can at any time prove them.

THE THING DOWN FINE.

ALTHOUGH this letter was written way back in July it holds as good, if not better, to-day and should therefore be given to the public. The firm who addressed it evidently have the thing "down fine:"

NEWTON, Kan., July 26, 1891.

Editors Musical Courier:

We are in receipt of a singular circular directed against THE MUSICAL COURIER, and while it is the special grievance of one it draws in abuse also on other men and firms and talks of bars and boodles, &c., but no doubt you have read the circular. We have read THE MUSICAL COURIER many years and it has been singularly free from personalities. As we understand it THE MUSICAL COURIER is specially a trade paper and is fighting for two principles, both of interest to manufacturers—first, maintaining within reasonable limits the proper position of pianos as to grade; second, doing away with all stencil pianos—and it is passing strange that anyone fit to edit a music journal cannot see the difference between putting down a man and putting down a method. The grading problem is difficult to solve; most pianos are graded to the highest possible limit and many of the really good pianos have quite as fictitious grading as the cheaper ones THE MUSICAL COURIER is fighting.

We have several cases in our own little city where persons have got a high name on the piano, but very little of piano. Of the 120 factories, probably 80 furnish pianos good enough for anyone, the choice being one of taste in style or exceptional quality of tone, while to the more economic buyer 80 other makers will be in the same position. The fight on stencils is unpleasant, many times on account of the excellent standing of the firms

engaged, but it is very difficult to separate the few grains of wheat from so much chaff. It could all be so easily fixed by using the words "manufactured for" in centre of name board.

Hoping you will push the good work until a dice box reputation (and loaded at that) of pianos will not go as easily as they have heretofore,
We are, yours truly,

COLONEL FULLER ON PITCH.

OFFICE OF THE ESTEY ORGAN COMPANY,
BRATTLEBORO, Vt., September 18, 1891.

M. A. Blumenberg, 25 East Fourteenth street, New York City:

DEAR FRIEND—Yours of the 24th received. Many thanks for your kind words. I had not heard before expressions concerning my work for uniform pitch, which has required so much time and labor.

Have prepared and sent out several thousand circulars of the different kinds and conducted a very large correspondence, both in this country and in Europe.

I am giving the trade the benefit of more than 20 years' scientific study upon the question of pitch and tone. This is not a new question with me, but I have never supposed that I should be called upon to say anything in public or to do more than give my own house the benefit of my efforts. I felt that I could not spare the time or strength, but Mr. Steinway and others brought such influence to bear that I was obliged to yield. I am trying to do what never has been done before in any nation. The way is opening up very clear, and public opinion is being educated so carefully and presented in a clear and simple manner that they have only to walk in the self evident way that is opening up before them. I have been trying to win a victory before a battle is fought.

My friend Mr. Dexter, of Philadelphia, said to me that the matter was intensely interesting, because it was the discussion of a question in this country, in a unique way, that had not been discussed before. I have tried to separate it from complicated and abstruse questions of science, making it a simple one of mathematics and trade.

Concerning Mr. Hansing's tables they cannot be accepted as the conclusion of the matter, as they are a discussion of only one phase of the mathematics of the question, illustrating certain mathematical deductions which require a more extended treatment to illustrate the whole subject; therefore, to leave it as it is, is liable to work injury. However, I hope we shall not have him as an opponent, as it is not pleasant to develop the errors of other people, especially those who are trying to help. It is an illustration of the importance of greater diplomatic skill than the mere presentation of a table of mathematical formulas that is accurate only in the mathematics themselves for the purpose presented.

Before we get through with it I will furnish the necessary facts, together with the tables and calculations that are accepted by the best authorities and can be relied upon. It is my object to keep the whole subject clean and separate from any entanglements, and treat it so simply that everybody can understand it.

The Piano Manufacturers' Association have an opportunity to distinguish themselves now, and secure the adoption of a standard pitch that will put them in unison with musical people on the continent of Europe, and contribute, as time goes on, very largely to the development of musical tastes and consequently an increase of musical trade.

I must pursue a very conservative course and wrestle with this subject in a manner that will secure the confidence of the trade and of musical people, so that those who know but one side of the subject shall not be able to thwart or retard this great reform.

I am trying to establish beyond any question the present pitch in use in America, but no one who has not engaged in the work can appreciate the difficulties that stand in the way. It is really a work of years, but I shall contribute something more to the history of musical pitch in America that will be substantial before long.

Yours truly, LEVI K. FULLER.

A TELEGRAM received at this office on Monday makes the following announcement:

B. F. Owen & Co. now own Philadelphia store (formerly Booth's), George Dearborn the company.

The new house will control the Weber, the Hallet & Davis and a number of low grade pianos.

GILDEMEESTER— —KROEGER.

A REPRESENTATIVE of THE MUSICAL COURIER called at the office of Messrs. Kroeger & Sons on Monday afternoon last, and upon asking Mr. Otto Kroeger for official particulars as to the association of Gildemeester with Kroeger & Sons was told that "there was nothing at present to be given to the public. You may say that negotiations are pending, but there is at present no definite statement to be made to the press." We are, therefore, thrown back upon the prevailing rumors.

It is said that Gildemeester's plan is to form the concern of Kroeger & Sons into a stock company, in which, together with the Kroegers, father and son, he and E. G. Gottschalk and Mrs. C. F. Chickering will be interested. Beyond this it is asserted that some of the present Kroeger agents and also some of the many agent friends of Gildemeester will be permitted to purchase stock at an inside price. Among the names thus mentioned are those of Mr. Carl Hoffman, of Leavenworth, Kan.; Mr. Geo. W. Beardsley, of Boston, Mass., and Mr. James A. Guest, of Burlington, Ia., and Otto Wissner, of Brooklyn, who has some interest in the concern now.

It is stated that both Mr. Kroeger, Sr., and Mr. Kroeger, Jr., will retain their present positions, the former as superintendent of the factory and the latter as general factotum in the office. It is asserted that Mr. E. G. Gottschalk will also be engaged partly in office work and partly as traveler, and that Gildemeester will not only exercise a general supervision of the business, but will devote much time to road work.

It has been further alleged that it is Gildemeester's plan to not only connect himself with the Kroeger interests, but to continue his original idea of making an instrument himself in the factory building on Tenth avenue which he has leased. It is to be presumed that the instrument made at the latter place will be of a grade lower than that of the Kroeger, so that the combination will start with the supplying of both a high priced and a medium priced piano. It is understood that some name other than that of "Gildemeester" will be used upon the second grade instrument, and it is surmised that it may be called the "Gottschalk."

If Gildemeester can perfect the plans that we have outlined above he stands an excellent chance for success, provided that he devotes his own exceptional energies to that portion of the business which he is best qualified to execute. As to the "Gildemeester" or "Gottschalk" piano, or whatever it may be christened, there is small doubt that if it comes forth a fairly good instrument Gildemeester, with his acquaintance and influence, can dispose of a great number of them, while in the case of the Kroeger he has already as a basis the following list of agents which we readily call to mind:

Kroeger Agents.

Beardsley Piano Company.....	Boston.
J. T. Wamelink.....	Cleveland.
Wm. Summers.....	Worcester.
Brown, Page & Hillman Company.....	Peoria.
J. Dewing Company.....	San Francisco.
C. J. Wooley & Co.....	Toledo.
J. P. Weiss.....	Detroit.
F. Beyer.....	St. Louis.
R. Dorman & Co.....	Nashville.
George Greer.....	New Castle.
J. G. Ramsdell.....	Philadelphia.
Philip Werlein.....	New Orleans.
Meyer & Kelley, 65 Fifth avenue.....	Pittsburgh.
J. T. Washburn.....	St. Joseph.
Carl Hoffman.....	Leavenworth.
S. B. Hohman.....	Lincoln, Neb.
Hockett Brothers & Punttenney.....	Columbus, Ohio.
Hockett Brothers & Punttenney.....	Springfield, Ohio.
Hockett Brothers & Punttenney.....	Wash. C. H., Ohio.
J. P. Julius.....	York.
Prof. H. J. Arbenz.....	Harrisburg.
Edward Moeller.....	Buffalo.
Geo. W. Clark.....	Syracuse.
Alcott & Maynor.....	Dallas.
Geo. C. Pearson.....	Indianapolis.
Otto Wissner.....	Brooklyn.
August Moeller.....	Hartford.
Chas. Socin.....	New Haven.

The representation of the Kroeger piano in Chicago

is at present in abeyance, and in the latest advertisements of Lyon & Healy no mention of the Kroeger piano is made. There is no question at all that if Gildemeester gains control he will find an opening in Chicago for the Kroeger.

CIRCULATION.

ST. LOUIS, October 3, 1891.

Editors Musical Courier:

THE number of answers received by us in reply to a small advertisement in THE MUSICAL COURIER has been absolutely surprising and demonstrates that the paper must have an extensive circulation in all parts of the United States. We congratulate you.

JESSE FRENCH PIANO AND ORGAN COMPANY,
O. A. Field, Secretary.

IN another part of the paper is published an account of the physical breakdown of Ritter, of Evansville. The President refused to meddle with the case or grant a pardon. It seems very strange that Ritter should for months declare his utter innocence of any of the charges brought against him and state that he would prove his innocence, and yet on the day of trial go into court and plead guilty. What has become of the \$76,000 he is charged with embezzling? Who has it or where has it been traced?

The bondsmen are secured, and it now looks as if the merchandise creditors of the Schmidt Music House will lose all.

FISCHER STYLES.

Unique Uprights and Grands.

WITH a large manufacturing institution such as the house of J. & C. Fischer the introduction of new styles of cases and the selection of fancy woods are questions of mature deliberation, as they involve great and expensive alterations which require much study and considerable time. The adoption of a new style or a number of styles is not the work of a week or month, and for these reasons it can on general principles be understood that only those are finally pitched upon which have stood the test of the most mature and experienced judgment.

The Fischer styles are in themselves the best and most pronounced evidence we have of the care and consideration taken in this particular branch of the business, as their general popularity and the favor they find in the eyes of the public demonstrate.

The first of the upright styles is called Style 10, cottage upright. This piano is 4 feet high and 2 feet wide, the smallest Fischer piano made; it is ebonized. Style 12 is the boudoir, which is 4 feet 3 inches high and 2 feet 2 inches wide. The fancy woods begin with this style, which is ebonized, in fancy burl walnut and in mahogany.

The Style 16, the cabinet upright made of the same woods, is 4 feet 5 inches high and 2 feet 3 inches wide. Style 18, the cabinet grand upright, is 4 feet 8 inches high and 2 feet 3 inches wide, and additional rare and fancy woods are introduced with these larger styles.

Styles 20 and 22 are elaborations of the former large styles, and style 24, a very massive looking case, as well as Style 30, upright grand, has the sostenuto pedal. All these uprights have open fretwork and, if desired, can be had with solid engraved panels.

The great variety of fancy woods used in the construction of these Fischer uprights has given an enormous scope to the house. Taken in connection with the variety of styles these fancy woods make the assortment of Fischer pianos unsurpassed, and to gather an estimate of what the firm are doing it is only necessary to say that they utilize the ebonized woods, burl walnut, mahogany, Hungarian ash, white mahogany, antique and American oak, Circassian walnut, satinwood and a very rare African wood called coromandel. The agents, dealers and the general public can find what is virtually an inexhaustible variety of upright cases at the establishment of J. & C. Fischer.

Of the Fischer parlor grand this paper spoke in a separate article some months ago. What was said then has been amply indorsed since by everyone competent to express a judgment who has tested this remarkable piano. It has greatly added to the high esteem in which the firm of J. & C. Fischer are held as piano makers. This grand is now made in a variety of woods, and the demand for them is one of the most remarkable features of this season's trade with the house. It is also an evidence that an article indorsed with merit and fulfilling the desires and aspirations of musical artistic taste will find recognition.

STRAUCH ACTIONS IN KIMBALL PIANOS.

FOR a considerable time the piano trade has been in doubt as to the source whence the Kimball Company secure their piano actions, but all speculation on the subject is now allayed by the announcements published in special full page advertisements in the music trade papers by Messrs. Strauch Brothers, the action manufacturers.

The firm also addressed the following note to this paper:

NEW YORK, October 5, 1891.

Editors Musical Courier:

GENTLEMEN—We notice in your issues of September 23 and 30 certain statements regarding our firm, and, feeling you have been misinformed, we request you, in justice to both you and ourselves, to correct these false statements by publishing the inclosed letter to the piano trade.

Respectfully,

STRAUCH BROTHERS.

As, in the first place, we never mentioned the name of Strauch Brothers in our articles on the shameful treatment of piano manufacturers by charging them more for actions than Kimball pays for the same, and as, in the second place, the "letter to the piano trade" has already appeared in various trade papers in the shape of paid advertisements, we cannot afford to give to Messrs. Strauch Brothers a more valuable space than this "letter to the piano trade" has yet occupied free of charge.

If Messrs. Strauch Brothers believe that their "letter to the piano trade" represents an intelligent explanation or apology for underselling the piano trade to benefit Kimball they may rest happy in that belief.

They state in their letter that all their customers "will testify" that they have "never made anything but piano actions of the highest grade." No intelligent person will doubt this, for Kimball himself will testify to that statement. Why should anyone using the Strauch action not testify to it?

When Strauch Brothers state that the umpire decided that "Strauch Brothers are justified in asserting their right to discharge for cause" who will contradict this? No one. But every intelligent person will ask: What was the cause?

These are cheap devices to get away from an incident precipitated by Strauch Brothers.

However, this paper is not anxious to get into any controversy. All it claims is protection for the piano manufacturers.

Kimball is making a low grade piano. Strauch Brothers claim to make a high grade action. Kimball's wholesale prices are the best evidence that he must be paying low prices for his actions.

Who among piano manufacturers to-day are willing to have it known that their actions come from the same shop that furnishes actions to the Kimball Company?

There is the situation in a nutshell.

All special advertising and so-called defense in the very music trade papers which are advertising and booming Kimball appears to the piano trade as a special effort to aid Kimball in proving that his pianos are not low grade.

More Tuning Truths.

MR. J. H. ZIMMERMAN, a piano tuner located at Helena, Mon., has written an article on the preservation of the piano for the Great Falls "Leader," of Great Falls, Mon., in which, after the usual cautions to be found in most piano catalogues, he says some things tersely and as an authority. The article is well calculated to be valuable to the people in his district, as it contains such expressions of common sense as:

It is as much folly to try to keep a piano of high cost in good condition without tuning as it would be to keep a high priced horse in good condition without food, merely because he had been an expensive purchase.

You make yourself ridiculous by trying to impress upon the tuner that your piano is very little out of tune, and that because you paid a certain price for it that it is the best instrument in the city. If he is a competent man he will calculate its condition and grade its standing for himself.

The use the piano has has not everything to do with its getting out of tune. The expansion and contraction of the strings by the temperature is what puts it out. If it were not used at all it would get out just the same. Store pianos get out of tune, and must be tuned as often as pianos used day after day. Of course cheap pianos never do keep in tune, and these "stencil fraud" pianos have no tone whatever in the extreme keys.

If a piano is allowed to get out of tune very badly no tuner's work can stand after it and the tone is ruined for ever, as the acoustics or vibrations are false. To obtain the best results have the piano tuned often and if possible at regular intervals, &c.

These are the points that Mr. Zimmerman wishes to bring to the attention of the people in his district, and while there is little new in them and they are by him illy stated, they may serve to warn some people of the necessity

of keeping their pianos in good order, and may therefore redound to the benefit of the dealers in that section and the instruments they handle.

THE Starr piano is now controlled in Philadelphia by Geo. C. Dearborn & Co., and we learn that the Krakauer piano is to be handled by Blasius & Sons.

GEO. C. ADAMS, one of the most accomplished piano salesmen in these United States, who resigned some time since as chief salesman with Blasius & Sons, Philadelphia, will be connected in the future with the Steinway interests either at headquarters here in New York or in Chicago with Lyon, Potter & Co. Mr. Adams is gifted with more than the mere qualities embraced in the selling of pianos, and his abilities in other directions will be of vast benefit to those with whom he may become associated.

SEVERAL attempts have lately been made to bring pressure to bear upon this paper to influence its policy and its conduct, but its adherence to its well defined principles must convince those who were so foolish as to make the attempts that THE MUSICAL COURIER is absolutely independent and is controlled only by THE MUSICAL COURIER, and by no other institution known to exist. After a while a few more practical lessons in independent trade journalism will demonstrate that its absolute independence makes this paper the only valuable medium of its kind in the line of industry and the art it represents.

THE SCHUBERT PIANO.

The 200 Point Reached—The Record Broken.

TWENTY-TWO POINTS AHEAD OF THE BEST
PREVIOUS RECORD!

With honest labor, grit and skill
We seldom fail to fill the bill,
And mean to keep right at it still

With Schubert.

THE Schubert Piano Company are following up this motto with such success that they have just beaten their best previous monthly record, having shipped during the month of September exactly 200 pianos, or over 15 carloads. In addition to this they had nearly 100 unfilled orders to carry over to the present month.

These are cold facts; and it is an old maxim that "there is no argument against facts."

What do these facts prove?

They prove beyond dispute:

1. That there is a large and increasing demand for the Schubert piano.

2. That the Schubert possesses not only those qualities which commend it to public favor, but also, and what is much more, those by which popular approval is retained and augmented; in other words, it is its own best advertisement.

3. That purchasers recognize the fact that in buying the Schubert they get full value for their money.

For innumerable other reasons why the Schubert goes off so "like hot cakes" address Peter Duffy, president Schubert Piano Company, 535 to 541 East 184th street, New York.

Dissolution Notices.

The firm of Gale & Rogan is this day, by mutual consent, dissolved. Wm. B. Gale will continue the business and assume all firm responsibilities.

BRISTOL, Va., September 28.

WM. B. GALE.

This is to certify that the firm of Chadwick & Merriam has been dissolved by mutual consent, and the business of the firm will be conducted in future by A. Merriam & Co., who will pay all the bills of the old firm and to whom all accounts due Chadwick & Merriam should be paid.

SOUTH ACTON, Mass., September 17, 1891.

C. W. CHADWICK,
A. MERRIAM.

A New Jardine.

ALARGE organ for the Immanuel Presbyterian Church, of Los Angeles, Cal., is having the finishing touches put to it in the warerooms of its builders, Messrs. Ed. Jardine & Son, and will be one of the finest organs in California, being built on the largest scale.

The diapasons being particularly full and rich in tone and four of these stops being of 16 feet tone, give depth and majesty to its full organ, and when the chorus stops are drawn make a brilliant ensemble, each stop so perfectly blending as to create power without harshness. The solo stops present every variety of organ tone, from the delicate "neolina" and "clarina" of the string tone to the sweet flute d'amour, and the powerful ringing doppel flote, and martial tone of its trumpet; and the orchestral

character of its bassoon and violoncello are faithfully preserved. The organ is well equipped with mechanical appliances, enabling the organist to produce every effect of light and shade while playing.

The case is of the most elegant design, 22 feet wide, and is surmounted by a circle of gilded trumpets. It is to be forwarded at once, and Mr. Chas. S. Jardine will erect it, and on its completion give a recital and display its powers. This organ is the magnificent gift to the church of Mr. A. S. Robbins, of Los Angeles.

IN TOWN.

Mr. E. G. Whitaker.....Saugerties, N. Y.
Mr. Geo. W. Lyon.....Lyon, Potter & Co., Chicago, Ill.
Mr. C. M. Clough.....Mason & Hamlin Organ and Piano Company, Boston, Mass.

Mr. Geo. W. Beardsley.....Boston, Mass.
Col. Levi K. Fuller.....Estey Company, Brattleboro, Va.

Mr. Calvin Whitney.....A. B. Chase Company,
Norwalk, Ohio.

Mr. Thos. F. Scanlan.....N. E. Piano Company,
Boston, Mass.

Mr. Benj. Starr.....J. M. Starr & Co., Richmond, Ind.

Mr. A. K. Clark.....Knight-Campbell Company,
Denver, Col.

Mr. E. Van Lear.....Wilmington, N. C.

Mr. S. A. Ward.....Newark, N. J.

Mr. H. Wegman.....Auburn, N. Y.

Mr. Seeley.....Scranton, Pa.

Mr. Huston Moke.....Buckingham, Marklove &
Moke, Utica, N. Y.

Mr. Yohn.....Yohn Brothers, Harrisburg, Pa.

Mr. M. Steinert.....New Haven, Conn.

Mr. Geo. C. Adams.....Philadelphia, Pa.

Differences Adjusted.

NEW YORK, October 3, 1891.

Editors Musical Courier:

THE differences which existed in the copartnership of Leins & Co. have been adjusted. Hereafter there will be no more delay in filling orders.

Respectfully, LEINS & CO.

Kindler's Tuning Device.

ANOTHER one? Yes, and this time a good one, simple, practical and cheap—so cheap, in fact, that it will reduce the cost per piano instead of increasing it.

It is the idea of Mr. Louis A. Kindler, a piano and organ tuner of 101 Bridge street, Cleveland, Ohio, and a patent (No. 454,911) was granted him on June 30, 1891. Mr. Kindler is now desirous of corresponding with manufacturers who wish shop rights, or he would dispose of the entire patent for a good consideration. He will gladly forward illustrations of all of the component parts, showing exactly how the plan is applied to an upright piano, or he will submit models for examination.

A single glance at a cut of the invention will present to a practical piano man a clear conception of what is accomplished by this system, though its exceeding simplicity makes it difficult to give a comprehensive description of it in words. Mr. Kindler says of it himself:

This new device embodies in its construction simplicity, practicability, accuracy and durability. In place of the regular tuning or wrest pins a tuning screw is used, having a swivel upon the end of the screw with notches in its face for catching and holding each individual string. In conjunction with each screw hole are made slots through which the strings are passed in stringing, so that the adjusting or tuning screws may bear upon the strings for regulating their tension, these tuning screws occupying the same position on the iron plate that the old wrest pins occupy, thus requiring no changes in the iron frame or scale of the piano.

The wrest plank and pressure bar are entirely dispensed with.

The absence of the wood forming the wrest plank is an advantage, as it gives greater freedom to the tones produced by the vibration of the strings as reflected from the sounding board.

Each string is fastened directly to the iron frame of the piano, holding it exactly, securely and permanently, so that the piano has the capacity to stand at correct pitch, also making it impossible for the piano to get out of tune except by the stretching of the strings.

The whole device can be applied at a very small cost, which makes it a matter of serious consideration at this time, when the question of tuning devices is obtruding itself in the calculations of nearly every piano manufacturer. Many of these devices are expensive. Not so with this one.

In short the strings are fastened to hitch pins at the upper end of the iron plate as well as at the lower, and their tension is regulated entirely by the pressure of the tuning pin, which is in the same relative position as the ordinary pressure bar—in other words, the pins constitute an individual pressure bar for each string, its function being regulated at will by tuning with an ordinary tuning hammer in the usual way. The notches on the face of the swiveled nuts positively prevent any possibility of the string slipping when once it is adjusted.

The doing away with the wrest plank and the permanent fastening of the string at both ends directly to the iron plate give to the strings a rigidity which Mr. Kindler claims as a distinct advantage, while he also maintains that it permits of a freedom of vibration that cannot be attained under the old system.

Aside from the firmness with which the strings are held

by the pressure of the swiveled pins, which makes it possible for the piano to get out of tune only by the stretching of the string, there is the distinct advantage of the double metal connection so far as staying power is concerned, since the abolishing of the wooden wrest plank does away with one difficulty, in that the entire set of strings are subjected to the same action of the atmosphere, since the iron plate alone will be affected, and there will be no trouble of "the plate going one way and the wooden wrest plank going another" when the instrument is subjected to changes of temperature and humidity. The saving of expense in doing away with the wrest plank is too evident to need further comment.

As to the accuracy with which a piano string on Mr. Kindler's system can be tuned there can be no doubt, and it must be apparent to every tuner that a higher degree of excellence can be attained than under the present plan, while the whole operation can be performed with much less physical exertion than is necessary in an ordinary piano—without a jump or a kink or a twist. Any maker who may wish to introduce into his instruments a good "talking point" or "selling point," and one having at the same time practical mechanical value, should communicate with Mr. Kindler, who, as we have before said, will be pleased to furnish them with all further information in the matter.

Kellmer Catalogues.

THE Kellmer Piano and Organ Works, of Hazleton, Pa., have just issued two new catalogues, one covering their organ output and the other the pianos. Both have handsomely illuminated covers and both are exceptionally well printed. The organ catalogue, in which are incorporated the price list and telegraphic code, contains six illustrations of styles ranging from a small five octave organ to a "parlor grand" in the style of an upright piano case. The piano catalogue presents eight cuts of uprights, displaying some tasteful and elaborate cases, besides the usual catalogue matter well served up. The firm is doing a very good business, but their large factory enables them to keep abreast of their orders—an important thing to be considered by dealers.

Brown & Simpson.

MR. THEODORE P. BROWN is one of the youngest members of the piano manufacturing clan, but his age has not been a stumbling block to his progress, nor has it prevented him from making all the use he could of it to produce effects upon his career which will enable him to pass his later years amid comforts instead of the strife of competition.

Yet it sometimes strikes us that Mr. Brown rather favors and inclines toward aggressiveness in trade affairs. He has been forcing the Brown & Simpson piano right into the very heat of acrimonious discussion and competitive strife, and he has been coming forth from these frays with the wreath of victory on his brow and the diploma on the piano. This is the latest:

WORCESTER, Mass., October 5, 1891.

Editors Musical Courier:

We take pride in informing you that we were awarded the first, highest and only prize at the fair recently held at Willimantic over all competitors.

Trade was never better and we have not seen a day since July 1 that we have not been from two to six weeks behind on our orders, though we have doubled our output in that time and are preparing for 30 pianos a week.

Yours truly, THE BROWN & SIMPSON COMPANY.

A Union Square Echo.

THE violin which was some months ago the subject of litigation in the Scotch courts, and which has since been known as the "Court Strad," has recently been sold for £800 to a foreign nobleman who is regarded as a connoisseur of high-class stringed instruments. It will be remembered that, out of two violins purchased in Dublin, Mr. Laurie, a Glasgow dealer, constructed a new instrument, which he sold to another Glasgow citizen for £400 as a genuine Stradivarius. Mr. Laurie's explanation was that one of the violins in question had a Strad back and rims and a modern table, while the other had a Strad table and modern back and rims, and that when the two instruments were taken to pieces the Strad parts made a perfect violin, the inference being that an amateur had been trying experiments. The purchaser, however, disputed the genuineness of the reconstructed instrument, and, the Court of Session taking the same view, Mr. Laurie had the violin thrown on his hands and was mulcted somewhat heavily in costs, besides having to refund £400.—London "Trades Review."

Look Out.

A SWINDLER has been operating in the central part of the State of Pennsylvania, claiming to be an agent of M. D. Swisher, publisher of lithographed sheet music and books at 115 South Tenth street, Philadelphia. His plan is to solicit subscriptions, prepaid, for "Swisher's Monthly Collection of Music." One of the receipts received by Mr. Swisher bears date September 4, 1891, and is for one year's subscription. The swindler has been operating in the towns of Princeton, Hightstown and Freehold, and it is presumed elsewhere, as complaints are coming in from different places. He signs the receipts H. Atkinson, agent. Mr. Swisher does not publish any musical monthly and employs no agent.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
223 STATE STREET,
CHICAGO, October 8, 1891.

THE strike at the Bush factory is practically over, and a goodly portion of the men are again at work on a basis of nine hours. Mr. Bush says it is comparatively few of the men who would not rather work ten hours than nine and get the benefit of the increased pay. From all that can be gathered we do not think the matter is entirely settled yet, and it would not be surprising to see them all at work again on a ten hour day in a very short space of time.

Mr. L. Cavalli left his regrets at this office, and wrote that he was here strictly on business and needed every day, and ten hours a day at that, to get through. Mr. Cavalli finds an increase of business each time he visits Chicago.

Mr. Frank Conover was in town for a brief stay, and intended going as far as Kansas City before his return. Mr. J. D. Pease, accompanied by Mr. H. D. Pease, was also in the city on a combined business and pleasure trip. Mr. Samuel Winslow, of Messrs. Hastings & Winslow, was another busy visitor.

At the last election of officers of the La Salle Club, one of the leading west side clubs, Mr. Melville Clark was elected the vice-president.

The real estate record of last Sunday's "Tribune" had the following announcement:

The W. W. Kimball Company have had plans prepared by William Strippelman for an addition to their large plant at Rockwell and Twenty-sixth streets. The building will be five stories high and will be 40x210 feet. It will cost \$27,000. Work has just been commenced.

That means more cheap pianos. When a concern have but one way of looking at pianos, simply as merchandise, and testimonials are so cheap, what more can you expect? We have met many piano workmen in this city and have taken pains to inquire into the matter, and have yet to find one (intelligent or otherwise) who has a good word to say for the Kimball piano.

The Kimball music trade paper should be consistent. It wasn't long ago that it took Mr. Adam Schaaf entirely out of the dealer class and put him among the manufacturers. It now says Mr. Schaaf doesn't make pianos. Everybody knew that long ago.

Mr. Simon B. Shoninger is in town looking after the interests of the business, while Mr. Joseph Shoninger is East on private business more particularly interesting to himself.

Mr. James E. Healy is expected home to-morrow from his European trip.

The Lyon & Healy harp is being used at the opera now being given at the Auditorium.

Mr. Wm. B. Thompson, a veteran in the music business and now with Messrs. Lyon & Healy, celebrated his 75th birthday yesterday. He is as hale, hearty and, we might say, frisky as a two year old.

Mr. Geo. W. Lyon has gone into the manufacture of guitars.

The Chickering-Chase Brothers Company sold this week three small Chickering grands.

Theodore Thomas has recommended a site for the music hall to be constructed for the world's fair, though the matter has not yet been brought before the committee. The site is understood to be an island in the park, and so far as can be learned (it is rather difficult to find out anything about the fair) the building will contain the musical exhibits as well.

The Kimball Company have resolved to permit other pianos than the Hallet & Davis and Kimball to be used in their concert hall. This is certainly a commendable move. The hall is not great, it is true, and is obstructed by a number of very objectionable posts, but it is larger than any of the other smaller halls. The fact is that outside of Central Music Hall there isn't a decent public place for a concert in the city.

Mr. Lee B. Grabbe, of Davenport, Ia., has opened a store in that place for the sale of pianos and musical merchandise; he is now in the city selecting goods.

Mr. Joseph Rapp, a young but successful salesman, late with Rintelman, has accepted a position with Messrs. Steger & Co. Two good salesmen, aside from Mr. Steger him-

self, are an indication that the business is not decreasing any.

[SMALL PIANO CUT.] SCHOMACKER GOLD STRING PIANOS—
145 and 147 Wabash avenue.

The most modern piano of the age, a standard instrument for over a half century. New pianos to rent. Rent allowed in case of purchase. We make a specialty of tuning, repairing and moving. Second-hand square and upright pianos exchanged and bought.

Including our large and elegant stock of new Schomacker pianos, we have the following list of second-hand upright and square pianos, some of which are as good as new and have been thoroughly overhauled at our factories:

1 George Morris.....	\$60	2 Weber, \$100.....	\$125
2 Wheelock, \$90.....	95	1 Engle.....	135
1 Kimball.....	100	1 Steck.....	150
1 Bauer.....	100	2 Hallet & Davis, \$125.....	150
1 Bradbury.....	100	1 Decker Brothers.....	150
2 Fischer, \$75.....	100	3 Chickering, \$100, \$125.....	150
2 Emerson, \$75.....	100	2 Knabe, \$170.....	190
2 Vose & Sons, \$75.....	100	3 Steinway, \$175, \$195.....	225
1 Shoninger.....	135	1 Schomacker.....	250

Payments, \$5 to \$10 monthly.

CHICAGO WAREHOUSES.

145 and 147 Wabash avenue.

Factories: Philadelphia, Pa.

Please look at the above ad. There isn't one of the pianos named in the above that can be found in the store, except the last named one, which is purposely placed at a higher figure than either of the well-known Weber, Steinway, Knabe, Chickering or Decker pianos. If people are not all fools, one would suppose that such a method of attracting customers would have just the contrary effect from the one desired by the advertiser. What with the stencil fraud pianos, the Kimball house with their low grade instrument, and such methods as the above is a sample of, those who do not know stand a poor show of being honestly dealt with.

The last "testimonialist" to the Kimball piano is one called the Rev. Fleetwood, who is said to be a much better business man than he is minister or musician, and the undoubted truth of the matter is that Mr. Fleetwood bought his Kimball pianos at such a price as no other house could or would care to compete with. We have it direct from the lips of a music teacher who used the pianos and taught in Mr. Fleetwood's seminary for young ladies for one year, and his verdict is that the Kimball pianos in the seminary above mentioned are simply useless as musical instruments. This latter "testimonial" is from one who knows; the one that Kimball publishes is from one who doesn't know. Dealers and purchasers ought to be able to choose between the two.

Now look out for another testimonial from Minnie Hauk to the Kimball piano. The story runs as follows: It seems that a certain Eastern piano firm gave orders to have the members of the company of which Minnie Hauk is a member supplied with pianos, and accordingly instruments were sent, but when it came to offer one to the prima donna the manager assured the house that she was already supplied with "an old trap." Just then Baron Wartegg, who has the felicity of being the husband of Minnie Hauk, came along and in his most polished accents said, with a shrug of both shoulders and a double wave of his hands, "Ze madame, she have been presented with a Kimball."

"There is more truth than poetry" in the sign that formerly decorated a street corner on Madison street, viz.: "Adam Sharp, piano dealer."

One of the most enjoyable affairs that has occurred in music trade circles for some time was the good-bye dinner given to Mr. W. D. Byrne, of Lyon & Healy's, by his friends in the house on Thursday evening, 1st inst. The occasion was the departure of Mr. Byrne for the West, where he goes in the interests of his house. His journey will be an extensive one and will necessitate his absence from headquarters for some months, and in order to bid him good-speed in the proper way his friends took the above means of testifying to their regard for him as a man and business associate. After discussing an elegant repast, a few short and well worded remarks appropriate to the occasion were made by a number of the gentlemen present, and the evening passed off with a "feast of reason and a flow of soul," as well as the more substantial viands. The gentlemen whose names adorned the menu card were, in addition to the guests of the evening, Messrs. Post, Byrne, Griswold, Drummond, Delaney, Howenstein, Bock, Leckie, McKee, Mullaney, Bowers. The best wishes of all accompany the young man in his new venture and success can be easily predicted for him.

Mr. Wm. Boosey, of London, England, is in the city.

Mr. Chas. Becht leaves to-morrow for an extended Southern trip in the interest of the Smith & Barnes Piano Company.

You ought to see how funny the card of Mr. Platon

Brownoff looks. Mr. Brownoff is a Russian and claims to be a pupil of Rubinstein. Upon his arrival in this country he had his card printed as simply Platon Brown, but becoming dissatisfied with such a plain and unpretentious patronymic he added to the printed card in writing the "off."

The "wingless cherub," as he was christened by the only original Bill Nye (not Thomas Floyd Jones), otherwise known to us common mortals as Mr. G. A. Baker, of Lyon & Healy, is expected home from a long vacation in the East on Monday. Mr. Baker's lady friends all prefer the title conferred upon him by Mr. Nye to the one bestowed upon him in his earlier infancy, though really he might have been more of a cherub than then now.

Frank F. Northrop.

A LARGE section of the musical world, as well as the tradesmen, will be shocked and grieved to learn of the death of Mr. Frank F. Northrop, which occurred at his residence in Flushing, L. I., at noon on Thursday, October 1, of peritonitis. Mr. Northrop had been connected with the Mason & Hamlin Organ and Piano Company for over 20 years. He was 38 at the time of his death.

Aside from his business career, which was one of steady conservative success, he belonged to and was prominent in several musical clubs, including the Mendelssohn Glee Club and the Manuscript Society. Besides these organizations he was a member of the New York Athletic Club and Niantic Club of Flushing. Mr. Northrop was a man of quiet, reserved disposition, who made and held scores of friends in both business and social life. He enjoyed the fullest confidence of his employers and associates, and a goodly share of credit must be accorded him for the success of the retail warerooms of the company in New York.

The funeral was held on Sunday last.

Notice.

MASON & HAMLIN HALL,
108 FIFTH AVENUE,
NEW YORK, October 2, 1891.

Out of respect to the memory of Mr. Frank F. Northrop, who died on Thursday last, the Mason & Hamlin Organ and Piano Company have decided to postpone their three "Morning Hours of Music," announced to take place on October 10, 17 and 24.

The Graff Piano.

IN speaking of the patent piano invented and made by Mr. A. Graff, of San Francisco, the "Call," of that city, says:

Mr. Graff certainly is a mechanical genius, and has produced as the result of his continuous labor an instrument that surpasses all others in sound. Under his patent he can regulate his sounding board so as to give a clearer and more brilliant sound than others; greater durability is obtained; it can be regulated; is simple in construction, and requires no mechanical knowledge to understand its value. It has been rightly named the Eureka, as doubtless the true principle of sound has been discovered. Its tones are pure and melodious, and it is meeting with the highest success wherever exhibited.

Mr. Graff has made arrangements with a large firm of Eastern manufacturers to construct his new device, and a large consignment is now on the way to this coast. On their arrival it is his intention to open a large store in this city, and he desires a partner with capital to assist him in supplying the enormous demand that will follow its introduction. We cannot commend too highly this development of California genius.

Mr. Graff exhibited his model in THE MUSICAL COURIER office during his visit East last year. The sound board, instead of being glued into the frame or case, is adjustable and is fastened by a series of screws.

PIANO MANUFACTURERS

Who use SPRUCE SOUNDING BOARD LUMBER can be supplied with any quantity at all times and be sure of a FIRST-CLASS article by addressing the undersigned. Also Dimension Lumber prepared for VIOLINS, GUITARS and other MUSICAL INSTRUMENTS.

WM. H. WATERS Little Falls, N. Y.

MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., Waterloo, N. Y.

We invite correspondence from Dealers in localities where we are not represented.

STRICH & ZEIDLER, • PIANOS, •

Factory and Warerooms, 511 & 513 E. 137th St., New York.

LEINS & CO.,
MANUFACTURERS OF FIRST-CLASS
UPRIGHT PIANOS.
Factory and Warerooms, - 210 WEST THIRTY-FIFTH STREET.
We solicit a kind inspection of our factory and pianos.

WISSNER HIGH GRADE,
MODERATE PRICE.
296 Fulton St.,
BROOKLYN, N. Y. PIANOS.

Items from "Music and Drama."

I THINK if piano manufacturers would organize a real club that it would give them a chance to meet together somewhere to talk about the trade or any other subject. The splendid men of the splendid piano trade can talk about lots of things, but there is no place for them to meet and talk together. There are many things in the trade to talk about. For instance there is the instalment plan, by which any woman can buy a piano for very little cash paid down. The rest can be paid by the month. If she does not pay regularly or stops paying the piano man can remove the piano by sending the team and helpers, who put it on a wagon and bring it back to the whereroom.

I think there are other subjects to talk about for the splendid men of the splendid piano trade. There is the renewal business. When the notes are due they should not be paid, but renewed, as it is called. You make out new notes and put on some interest—\$10 or something like that—and then your old note is given back. I have done it so often that I laugh when I come across somebody who don't know what renewing is.

The club is my idea to bring them all together, and then the trade editors could borrow more from the visiting members of the splendid piano trade than now, when you have to run around and look for them.

Cable & Co. are now very busy making the Cable piano, which is made by Cable & Co. in the Cable factory.

I met Mr. Markstein the other day by running across him as he was coming my way. We met very naturally, and he told me that if business continues as brisk as it now is in the splendid piano trade more pianos will be sold than if it stops.

The piano trade and also the organ trade are always busier when business is brisk than when it is dull. People, it seems, do not buy as many pianos during the dull season than during the busy season, which accounts for this peculiarity.

My correspondents tell me that my paper is read by everybody who reads it, and I think so myself. The value of trade journalism is shown by this, for no paper can prosper as mine does if people who read it read others instead of mine.

Mr. Ox, of the Chicago trade paper, is the only other editor who is in the same position with his paper, and most people who don't read his paper read other papers. The American people are great newspaper readers when they start in and read. Mr. Ox knows this, although he never reads any papers except mine and his. He is one of the smartest journalists in the world's fair.

The world's fair is a great success, and all pianos exhibited there will be shown to great advantage unless they are put in a corner where nobody will see them. The same thing might happen to the double reed organs. Doubling the reeds takes up quite some space, and that might compel them to find more room for them in the world's fair.

I had the pleasure of a call from several young men who wanted to learn how to travel in the piano business. I took them around to show them the displays of pianos as we looked through the front doors and windows, and they read the signs of the splendid piano whererooms after they treated me to lunch. They have an opening, and any members of the trade who need fine traveling men can apply to me. One of them used to keep a push cart in front of my office, and the other was a driver on a Fourteenth street cross town car, but was discharged for humming a song. He has a natural taste for music, and would make as good a road man as Gil.

Some of the splendid piano manufacturers are looking for new agents and dealers to take their pianos. They will trust the honest men who have a large capital, but those who have nothing and are not honest can only get a carload of pianos if they will give their notes.

CLAMBAKE HARRY.

Put a Stop to Him.

GEORGE C. HALLIDAY, 28 years old, who says that he resides in Memphis, Tenn., and is an agent for the grain and elevator firm of Halliday Brothers, of that city, was in the Yorkville Police Court yesterday charged with grand larceny.

The complainant was George W. Odell, clerk for Odell Brothers, organ manufacturers, of No. 407 West Forty-second street, who said that Halliday, representing himself as acting for the Memphis Episcopal Church, negotiated for some repairs on the organ of that church. Later he presented to Odell a draft for \$100, purporting to be drawn by Halliday Brothers on the Memphis National Bank, and asked for \$50 on it.

Odell gave Halliday a check for \$50 and sent the draft to Memphis. Becoming suspicious Odell got the president of the home bank to telegraph to the Memphis bank about Halliday, and received this in reply: "The person named not known at bank." Halliday declares that the draft is good, and that there must have been a misunderstanding in telegraphing. He says that when he visited Odell yesterday the latter presented a pistol at his (Halliday's) head, demanded the \$50, and then caused his arrest. The prisoner was held in \$1,000 bail for examination.—"Herald," September 29.

Professor and Cornet.

WORD was received this morning of the arrest of Prof. E. Eugene Davis at Prospect, Ohio, on a warrant sworn out at the police station by Mr. Koch, of Stettner & Koch, music dealers of this city, and word was sent by the police authorities, by request of Mr. Koch, to the marshal of Prospect to hold Davis until a Columbus officer arrived. The warrant charged that Davis obtained goods under false pretenses, and was taken to Prospect last night by Manager Schmidt, of the Columbus Mercantile Agency. Mr. Koch says Davis obtained a cornet from them valued at \$94, which he said he intended to sell to a pupil, but failed to account for it. Davis was a director of the Columbus Conservatory of Music, with Professors Hans von Schiller and Charles Howe, until they found they did not want him. Davis came here a year ago from Cincinnati, where he was connected with a conservatory of music under Clara Bauer.

Davis is debtor to a number of firms in this city. The firm of Hockett Brothers & Pantenny hold his note for some money. The firm received a check from Davis last week for \$25 on a Prospect bank, which was protested by the bank and returned. Mr. Hockett went to Prospect and threatened Davis with arrest, secured a partial payment and a note for the balance, with his mother as security.

It was learned also that Davis eloped on May 8 last to Covington, Ky.,

with Miss Lulu Link, the only daughter of Mr. Louis Link, of West Rich street, where they were married secretly. Mr. Link knew nothing about the marriage until last night. His daughter went to Prospect last Saturday, but Mr. Link was not at home and knew nothing of it. He knew that Davis paid attentions to his daughter, but always opposed it. He never knew that she took lessons of Davis. Mr. Link has made inquiries concerning Davis and learned that his mother owned property in Prospect and that Davis is a good teacher of music. He has written Davis a letter telling him he had better come to Columbus and settle his bills. Mr. and Mrs. Link feel very badly about their daughter's course in leaving a home of luxury, where she had but to ask for anything to secure it. She was desirous of studying for the stage, but her parents objected. Davis will be brought here for trial.—Columbus "Dispatch."

Those Poetical Quotations.

A GOOD deal of reference has been made to a pamphlet of poetical quotations published by Geo. Steck & Co., the piano manufacturers, 11 East Fourteenth street, New York. Some of the little underlinings in reference to the Steck pianos are worthy of reprint, and they are given here:

Winter or summer the Steck's independent iron frame protects it and makes it defy climatic changes.

There is far more melody and harmony in a Steck piano, and the music of a face could never compare with that produced by a Steck.

The lords of music, such as Liszt and Tamagno, unite in recommending the Steck.

The touch of the Steck cannot be equaled. It is velvety in softness.

So the sweet strains of a Steck piano vibrate in the memory.

Get the book and read them all, together with the large number of poetical quotations from renowned poets. No charge. Write to the firm.

Trade Notes.

—Prof. W. E. Johnson opens a new music store at Brookfield, Mo.

—Otto Suro, of Baltimore, is expected back from Europe this week.

—F. A. Morehouse opened a new music store at Atlantic Highlands, N. J.

—H. A. Hillcock has opened a piano and organ wareroom at Amherst, N. S.

—Mr. H. Ackerman, of Marion, Ohio, has taken the agency for the Hardman piano.

—Manville's organ shop at Sidney, N. Y., was destroyed by fire on Thursday night.

—Mr. R. B. Gregory, of Lyon & Healy, is making a three weeks' trip through Canada and the East.

—The Salt Lake Music Company, of Salt Lake, Utah, are doing a rattling business with Shaw pianos.

—E. H. Fox, of Waterville, Me., is doing a fine trade with Briggs and Sterling pianos and Estey organs.

—Mr. Geo. W. Lyon is mentioned as among the incorporators of the Crystal Baseball Club of Chicago.

—J. G. Loomis, of La Crosse, Wis., has removed into a very extensive new wareroom in the Barron Block.

—It is said that Porter & Davis, of Lima, Ohio, are about to close a deal to handle only one make of piano.

—B. P. Wallace, of McKeesport, Pa., has removed to new and larger warerooms on Fifth avenue in that city.

—The Brannaman Company, at Dixon, Neb., now handling furniture, are about adding a line of musical goods.

—Jacob R. Rand, formerly in the piano hardware business, died at Concord, N. H., on September 26, aged 71 years.

—Ingrams & Cowen, piano and music dealers at Brookville, Pa., are about to open a branch house at Dubois, Pa.

—Mr. John Pease, the brother of, and Mr. Harry Pease, the son of, the late C. D. Pease, were in Chicago last week.

—Mr. Frank Conover, of Messrs. Conover Brothers, was in Chicago last week and is expected back within a few days.

—John Bradshaw's new piano and organ wareroom at Russell, Kan., is said to be the largest in that section of the State.

—F. Darling, formerly with Cory Brothers, of Providence, has accepted a place with Blasius & Sons, Philadelphia.

—The firm of W. H. Paige & Co., Terre Haute, Ind., are now merely a branch house of Emil Wulschner, of Indianapolis.

—Edward S. Smith, in the retail warerooms of J. & C. Fischer, has accepted a place with C. Blasius & Sons, Philadelphia.

—Mr. Albert Behning, of Messrs. Behning & Sons, has left town for another trip through the West in the interests of his house.

—Mr. Frank H. King, "the traveling man" for Chickering & Sons, is expected to arrive in New York the latter part of this week.

—The new McCammon Piano Company, at Oneonta, N. Y., will probably use the Gorgen & Grubb piano action made at Nassau, N. Y.

—Don't cash any more checks or drafts for music trade editors. This subject should be taken up by the Piano Manufacturers' Association.

—E. P. Hosmer, music and piano and organ dealer at Greenfield, Mass., is removing to Hagerstown, Md., to start business in that town.

—Pollock & Co., in common with many other makers, are putting forth special endeavors to secure a trade in the South, thus far with considerable success.

—The Musical Works, of Lancaster, Ohio, recently failed, was offered at auction on Saturday by Assignee Shallenberger, but no bidders could be found.

—The Clough & Warren Company, of Detroit, use the Strauch action for their pianos, the same action used by the W. W. Kimball Company, of Chicago.

—While D. C. Joslyn, the music dealer in the Blalock Block, was busily engaged yesterday afternoon unpacking a piano in front of his store sneak thieves were equally active rifling his safe within. Although Mr. Joslyn was outside but a few minutes the thieves got away with one drawer from his safe and made a savage attack upon another. Luckily the stolen drawer contained only a ring, some postage stamps and \$5 in cash. The thieves did their work so slickly and covered up their tracks

so completely that no clue to their identity has been discovered.—Spokane "Spokesman."

—Mrs. Fracker has opened a piano and organ wareroom at Iowa City, Ia. Mrs. Fracker has made a study of the business.

—Mr. Winslow, of the firm of Hastings & Winslow, the varnish makers, has been making a long business trip through Canada and the West.

—The irrepressible "Solomon," of Kranich & Bach and Danville, Va., fame, was in Chicago last week representing the interests of Messrs. Stultz & Bauer.

—Mr. W. B. Simpson, of Simpson & Proddow, is back from his Lake George vacation, and can be found at work at his office at 8 East Fourteenth street.

—R. W. Stewart's music store at Springfield, Mo., was recently entered by burglars, who drilled holes in the safe, but refused to take away the instalment papers.

—Morgan & Wilbur, of Middletown; J. H. Hickok & Co., of Poughkeepsie, and W. F. Conklin, of Newburgh, all had large exhibits at the State fair at Port Jervis.

—The latest and newest and most original design of an upright piano will soon be put on the market by one of the manufacturers on the other side of the Harlem bridge.

—George Greer, of New Castle, Pa., has become so largely involved in outside speculations that it is probable that he will shortly retire from the piano and organ business.

—H. F. Robelen, of Wilmington, Del., selling the Knabe, the Ivers & Pond and particularly the Behr pianos, did a larger trade in September than in any previous month.

—R. M. Summers, formerly traveling for the A. B. Chase Company and the Shaw Piano Company, is now traveling for the Edna Piano and Organ Company, of Monroeville, Ohio.

—The H. S. Mackie Piano and Music Company, of Rochester, N. Y., will probably lose one of their piano agencies. The change will make quite a sensation in Rochester trade circles.

—Ann Arbor Organ Company is the name now adopted by the Allmendinger Piano and Organ Company, of Ann Arbor. They are the manufacturers of the Ann Arbor organ.

—D. T. Haraden, in charge of the workingmen's library in the factory of Chickering & Sons, Boston, has been in the employ of the house uninterruptedly since 1829—that is 62 years.

—It is reported that Yohn Brothers, of Harrisburg, are about to accept a most important piano agency, which will produce a considerable change in the character of their representation.

—Messrs. Wasle & Co., the action makers, wish us to state that they are enjoying their full share of the present business, and that they have still opportunities to take on additional business.

—Messrs. Geo. C. Dearborn & Co., of Philadelphia, have arranged with Mr. Jack Haynes to thereafter represent the James M. Starr & Co. piano and the Newman Brothers organs in their territory.

—The new Harlem retail piano wareroom on 125th street, near Lexington avenue, of the Lindeman & Sons Piano Company was opened on Monday morning. It is the handsomest piano wareroom in Harlem.

—The Shaw Piano Company, of Erie, shipped 66 pianos in September, and, of course, these were all new Shaw pianos. There was no second-hand stock included in this and no pianos that had been returned for repairs.

—Farwell & Glendon, the Steck agents at Toronto, gave a soirée musicale at their warerooms last night, the artists participating being Mrs. Clara E. Shilton, Miss Sullivan, Mr. Harold Jarvis, Mr. W. E. Schuch, Miss Minnie Gaylord and Mr. W. O. Forsyth.

—There certainly exists a very good reason why a new firm in the music trade should be established at Wichita, Kan. The time has come, and Messrs. Barnes & Newcomb will open a fine establishment at 306 East Douglas avenue, in that city. The Bradbury piano will be the leader.

—G. C. Aschbach, the Allentown piano and organ merchant, will occupy his new and imposing looking building on October 15. It will be one of the greatest retail music warerooms in the East; depth, 165 feet, and all modern improvements. Schubert pianos and Chicago Cottage organs are sold by him in large quantities.

—"Wellington" is the new name of a piano to be made by Decker & Son, of New York. Just why they deem it necessary or advisable to stencil a piano with other than their own name we do not at present know, but we presume that they will be careful to come within the limits of respectability by registering the name "Wellington" as a trade mark.

—Would it not be well for Augustus Newell & Co., the organ reed makers, to put a stop on the editorial column of the Chicago "Window-breaker," which in an attempt to compare their output with that of the Chicago Brass Company says that they (A. N. & Co.) are running their business at a loss?

—B. G. Ellis, the piano dealer at Spencer and the Brookfields, Mass., should be ashamed of himself to advertise the Swick & Kelso piano as "the best first-class piano." Mr. Ellis pays about \$100 a piece for these low grade instruments, and the public should be warned not to have any business intercourse with a dealer who will publish such a dangerous lie. The advertisement appears in the North Brookfield "Journal."

—In referring to a fire that took place at Helena, Mon., the Butte City "Inter-Mountain" of September 24 says: "Jackson's music house sustained a loss of about \$5,000, covered by \$8,000 insurance. The stock is estimated to be worth \$25,000. Nine pianos, each worth \$300, are ruined. These, with other pianos, were directly over the basement where the fire started. The smoke blistered and cracked the varnish. Other musical instruments were also more or less damaged by the heat and smoke." This is G. W. Jackson's piano and organ establishment. The first report received at this office last Tuesday night made matters appear much more serious, and Mr. Jackson should be congratulated on his escape from greater loss.

—Patents granted September 15, 1891:
Mechanical musical instrument.....J. L. Muller.....No. 459,590
Stringed musical instrument.....W. A. Tuebner....." 459,603
Tall piece for musical instrument.....C. L. Robinson....." 459,414

—Patents granted September 22, 1891:
Time changing device for.....F. Van Fleet.....No. 457,970
Musical instrument.....J. H. Jansen.....No. 459,932
Piano mute.....Freidenrich & Geisler.....No. 459,887

—Design granted September 22, 1891:
Banjo.....J. Schumacher.....No. 31,057

—Trade marks granted recently:
For wind musical instruments.....F. Besson & Co.....No. 30,132
For pianos.....Sohmer & Co....." 30,150

WANTED—A good piano tuner for both store and outside work. Address D. H. Baldwin & Co., Columbus, Ohio.

FOR SALE—Mason & Hamlin organ, two manuals and pedals (37), 12 stops, six sets reeds (two sets for each keyboard), black walnut case. The organ is in very good order. Price, \$140. H. Hauser, New Haven, Conn.

HAZELTON BROTHERS,

THOROUGHLY FIRST-CLASS

PIANOS

IN EVERY RESPECT.

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK



ESTABLISHED 1846.

LARGEST HOUSE
FOR
Music Engraving
AND
PRINTING.

Specimens of Printing
Title Samples
and Price List free
on application.

C. G. RÖDER, LEIPSIQ,
GERMANY,

Music Engraving and Printing, Lithography and Typography,
Bids to invite Music Houses to apply for Estimates of Manuscripts to be engraved
and printed. Most perfect and quickest execution; liberal conditions.

GEORGE BÖTHNER,

MANUFACTURER OF

GRAND, UPRIGHT AND SQUARE

Pianoforte Actions,

135 & 137 CHRYSTIE STREET, NEW YORK.

(FORMERLY 141 ELIZABETH STREET).



LINDEMAN & SONS PIANOS.

*GRAND. * UPRIGHT. * SQUARE*

ADDRESS

LINDEMAN & SONS PIANO COMPANY,
147TH STREET NEAR BROOK AVE.
NEW YORK.



The Prescott.

THE BEST MEDIUM SIZE HIGH GRADE, NEW SCALE

UPRIGHT PIANOS

Elegant in Design, Solid in Construction, Excellent in Tone, Unsurpassed in Finish,
and the most satisfactory to the trade of any now in the market.

THE PRESCOTT PIANO CO.,

ESTABLISHED
—1836.—

CONCORD, N. H.

WESER BROS.,

MANUFACTURERS OF

PIANOS.

Factory and Office:

524, 526 and 528 WEST 43d STREET, NEW YORK.

American

Wood Staining Works.

SYSTÈME AUFFERMANN



AUFFERMANN & CO.,

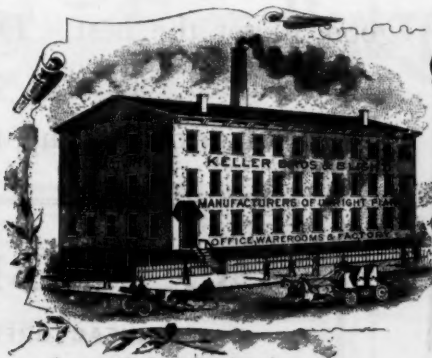
211 EAST 42d STREET, NEW YORK.

Perfect Imitations of Old English Oak Boards and
Veneers. Best in the market.

Perfect Imitations of Ebony Boards and Veneers.
Best in the market.

FIGURED FANCY VENEERS (STAINED)

FOR ORGANS AND PIANOS.



Territory Absolutely Guaranteed
to all Established Agencies.



Bridgeport, Conn. U.S.A.

The Chase Brothers Piano Company.

AFTER a pleasant sail across Lake Michigan in a trim, taut and neat little steamer leaving Chicago at 7:30 in the evening and arriving at Muskegon, Mich., at 7:30 in the morning; after a good night's sleep and a comfortable breakfast one is ready for all the enjoyment that can be acquired from bright skies, fresh, bracing air and an examination of one of the most enterprising little cities in the whole West. Muskegon, Mich., has in a short space of time grown into a manufacturing town with a population upward of 30,000 people, with some 20 more manufacturing plants still to be built.

Among the first to avail themselves of the liberal inducements offered by the town was the Chase Brothers Company, of Grand Rapids, and such was the reputation already acquired by the house that no difficulty was experienced in interesting the wealthiest citizens of the town in a project to incorporate a company to be called the Chase Brothers Piano Company, with a paid in capital of \$225,000, upon which 10 per cent. dividends have already been regularly paid per annum and a surplus accumulated of almost as much as the capital stock.

The Chase Brothers Piano Company added to the population of the town about 1,000 people, and their factory, which is directly on the main street and only a short distance from the centre of the town, and on the line of one of the electric railways, is a handsome structure of cream colored brick, four stories high, and contains upward of 60,000 square feet of working space, modern machinery of the most approved pattern, and boasts of one planing machine which is said to be larger by 4 inches than any in any piano or sounding board factory in the country. A Hamilton-Corliss engine of 250 horse power runs the machinery; two dynamos, capable of supplying 425 incandescent electric lights; automatic sprinklers, as well as water stand pipes and hose on every floor, which can be worked by steam and which came in handy only recently in saving their lumber yard; dust collectors, two dry kilns capable of turning out 7,000 feet of lumber per day; railroad shipping facilities, their own valuable dock property—all this and other things left unmentioned show the thorough facilities which the company enjoy.

The company are running two retail stores, one in Grand Rapids, under the management of Mr. B. S. Chase, and the Muskegon store, in charge of Mr. L. E. Chase, in which a large proportion of their product is disposed of at retail, and Mr. L. E. Chase says the business done in the home store is sufficiently large to pay the regular dividends on the whole capital stock.

It must be remembered that the original house of Chase Brothers, consisting of Mr. M. J. Chase and three sons, Mr.

L. E. Chase, C. A. Chase and B. S. Chase, is still in existence, and since moving to Muskegon has profited by its investments in real estate, in one case to the extent of \$90,000 and in another to the extent of \$43,000 on a simple option.

This would not be at all complete without mentioning the names of some of the eminent citizens of Muskegon who are stockholders in the Chase Brothers Piano Company: Mr. C. T. Hills, Mr. Thomas Hume, Mr. A. V. Mann, Mr. Wesley Moon, Mr. L. G. Mason and Mr. C. H. Hackley, the latter gentleman being immortalized in the hearts of the people of the town by his magnificent gifts of one of the handsomest library buildings in the West, a beautiful park, monuments and a public school building built of stone and finished in the interior with marble, his gifts to the town being valued at upward of \$500,000. The gentlemen mentioned altogether represent numbers of millions, and are among the wealthier portion of a town said to be among the richest in the country.

Mr. M. J. Chase will make Chicago his headquarters, and the factory will be in charge of Mr. C. A. Chase. While it cannot be denied that Messrs. Chase Brothers have been exceedingly fortunate, it must also be allowed that hard work, a thorough knowledge of the business by each member of the original concern and their working together as one man have been the most potent factors in securing their phenomenal success.

Meriden Matters.

MERIDEN, Conn., September 26, 1891.

IMPROVEMENT in any legitimate business is always an interesting subject both to hear and write about, and it can hardly be any the less so at this time when it is generally expected the approaching season, after the heat of summer has about spent its fury upon the many millions of people and vacations are a thing of the past, that trade of every nature will happily be more or less stimulated.

Of course this article bears upon all lines of business, but will be devoted more especially to the manufacture of musical instruments in Meriden, Conn., and the immense establishment and production of parlor, church, chapel, and last, but not least, self-playing organs, or, more properly, "Pneumatic Symphony," and the writer frankly believes that it is not saying too much when we repeat that there is no establishment in the United States manufacturing musical instruments that has experienced such a remarkably steady and healthy growth as the Wilcox & White Organ Company, and we believe we speak understandingly, too.

It is only in justice to other manufacturers, however, to frankly admit that for the past two months business has not been all that could be desired, and the same is equally true of other organ manufacturers; but it would be a serious injustice now to make such a statement, as business in every department connected with the manufacture of reed organs is highly satisfactory, and the demand is such at present that prompt shipments cannot always be made. Of course all this stimulus in trade naturally makes happy the heart of the employee.

In this connection it is worthy of note to mention that during the 14 years' growth of this company there has never been any trouble whatever with their operatives on account of wages, help, &c., as is so

frequently the case with many manufacturers; but, on the contrary, there has ever existed a fraternal feeling and the purest harmony between employer and employed.

And now a few words regarding the output of their production.

It is but a short time since that an agency was established in Leipzig, Germany, since which time—two years—about 500 organs have been shipped to that point, as well as branch agencies at Antwerp and Hamburg, which are controlled from Leipzig. It is only a month since that in one mail this agent ordered 68 of the best styles, and two days ago a cable order called for 86 more, all for immediate shipment. In the latter, it may be interesting to note, there were but seven words used, including destination of goods, consignee's name and instructions to voice certain styles ordered to a special pitch, a requirement with many German customers.

The cable code in use by this agent is certainly the most condensed and simple—at the same time a great financial saving—yet to our knowledge produced for the purpose intended. But the large trade at this distant point is only indicative of what is being done all over the world. Still the foreign trade is getting to be of immense proportions, and impossible is it many times to fill orders promptly for reason of the strong demand.

Not alone are the regular parlor, church and chapel organs represented, but in nearly every shipment made to Australia, South Africa, South America, &c., the "Pneumatic Symphony" "play for themselves" a most prominent part. More orders were received up to September 15 for these instruments than for any entire month since beginning the manufacture of them and the shipments almost double that of any preceding month.

In the short time (less than a year) that the Boston agency—Oliver Ditson Company—have represented these instruments in that section they have done a surprisingly large business; in fact, have far exceeded expectations, and hardly a day passes but what an order is received from them for from 1 to 4 of these elegant instruments.

Only a week since an order came in for 18 from them for prompt shipment, and the only complaint received thus far is: "Hurry our orders." In a word, honestly too, they (the W. & W. Organ Company) cannot at present meet promptly the demand for these instruments.

If the writer had deemed it necessary he would have explained in this article the character and mechanical genius displayed in the working of this self playing organ, but really did not consider it of importance, for the reason that the many readers of this popular musical journal are already so agreeably familiar with same that it would only be an "imposition upon common sense," and the writer is equally aware of the truth of the old proverb, "Brevity is the soul of wit," and while but little head has been paid to the saying in this article, still a sudden and abrupt termination will be equally as agreeable to the writer as I am sure it will be to the editors and readers of THE MUSICAL COURIER. VOX HUMANA.

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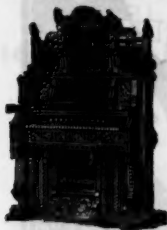
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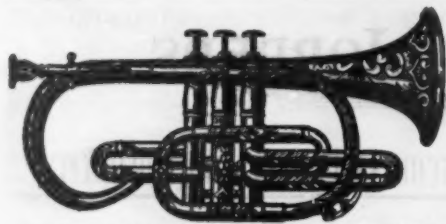
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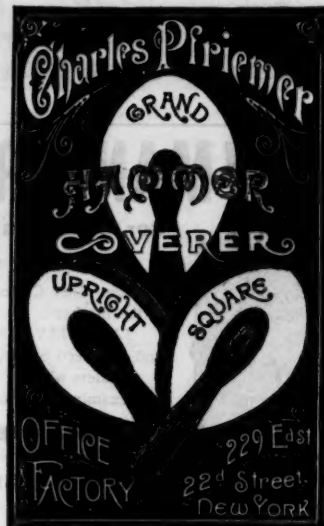
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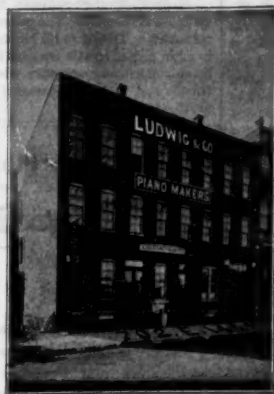
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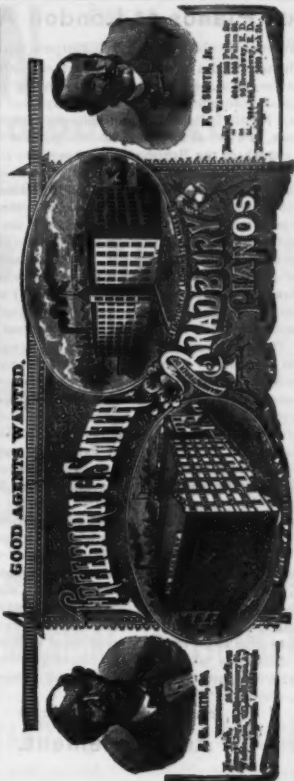
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Bogus Pianos at London Auctions.

A NEW swindle has recently cropped up in connection with auction sales of pianos. I do not, of course, refer to the advertisement deception, because the "widow giving up housekeeping" and the "gentleman going abroad" are always, and probably ever will be, with us. Nor do I allude to those deliciously simple auction sales at private houses, in which sundry miscellaneous goods are introduced by the auctioneer and where the British citizen whose *larcin et penates* are being disposed of by his creditors or his executors is credited in the catalogue with the possession of nearly a dozen pianos of various shapes, sizes and makes. The modern knight of easy conscience prefers a far easier and apparently more straightforward method. He sells the goods at bona fide auctions, and providing that they reach his reserve price, which gives him a profit above the cost, he sells outright. The fraud occurs in the description of the goods sold. Hundreds of pianos are annually brought over from Germany for the purpose only of being sold by auction. Occasionally they bear real names, and often purely apocryphal ones. But many of them boast name labels which closely resemble those of eminent manufacturers. The game is rather too dangerous to use such bogus labels as "Bradwood & Sons," "Erart," and so forth, because a few years ago one well-known piano maker instituted a prosecution on this account, and English manufacturers even now display a most reprehensibly envious disposition to protect their genuine customers. But the names of German firms are frequently imitated, and only recently a case of this sort was brought before the courts. Imitated names are rarely affixed in the country of origin, for the risk of the goods being stopped at the custom house, though small enough, is an unnecessary one. The pianos are usually shipped without names, and the name labels are put on in London. There are makers in Berlin and other German cities who willingly will ship any number of "shoddy" pianos without names at about £16 10s. each, and with them will send a gross or more of assorted name labels, so that the dealer—or, for the matter of that, the purchaser—can choose any maker's name he pleases. There is no law against a man putting his own name on the label, despite the fact that it is calculated to deceive the innocent purchaser. Some eminent German firms who have agencies in London now take steps to prevent any imitation of their names. But unless the firms themselves take action the pianos go through the docks by dozens, and nobody seems to care that a fraud is being committed upon the public.—London "Truth."

Announcement.

BOSTON, Mass., September, 1891.

WE take pleasure in announcing that arrangements have been made with Mr. J. W. Follett to represent the vocalion in Boston and vicinity. Also, that warerooms are now opened at Nos. 151 and 153 Tremont street, Chickering Hall building. These warerooms are centrally located, and a cordial invitation is extended to all lovers of music and those desirous of examining and hearing this most remarkable instrument to visit the warerooms, where Mr. Follett will have much pleasure in giving visitors every information. MASON & RISCH.

Ritter Breaks Down.

THE following dispatch from Evansville, Ind., to the Indianapolis "Journal" refers to Ritter whose defalcations smashed the Schmidt Music House:

EVANSVILLE, Ind., October 1.—The announcement in the "Journal" this morning that President Harrison had refused a pardon in the case of Charles H. Ritter, the defaulting cashier of the First National Bank of this city, caused a great commotion to-day among Ritter's bondsmen,

who are liable in the sum of \$25,000 for his appearance October 8 to receive sentence, and it was decided to surrender him. The accused knew nothing of the President's action, and was taken from the presence of his interesting family by Marshal Cooper to the Federal Building, where a conference with the bondsmen followed. Ritter for the first time gave up and was taken ill. The presence of two physicians was necessary to revive him. Owing to his pitiable condition the bondsmen have decided to allow him to remain with his family as long as possible, and he was taken home in an ambulance, where he now lies a very sick man. Ritter's friends had hoped the President would save him. The amount he is short is \$75,000.

The Lyon & Healy



Advertiser

IS the title of a 16 page paper a trifle smaller in dimensions than THE MUSICAL COURIER, which has just been issued by the great Chicago house, and which is to be sent forth regularly to put before their army of wholesale customers all that there is novel, new or cheap in every branch of musical instruments from pianos to bones. It is well gotten up, nicely printed and contains a whole lot of cuts, descriptions and prices such as will be of prime interest to everyone in the music, toy, or fancy goods line. It is circulated gratuitously, and you can have your name placed on the regular mailing list if you make application.

Special attention is asked to a closing out sale of odds and ends, which must be bought up immediately, as their number is limited. A copy of the "Lyon & Healy Advertiser" will tell you all about it. It will tell, you, too, about a whole lot of other things, such as a new list of song folios and albums, second-hand pianos and some specialties in harmonicas.

What do you know about the Lyon & Healy wareroom and factory? Here's a short sketch of it from the "Advertiser":

In the multifarious lines of trade which have helped build up Chicago it would surprise most people to know the amount of business now being done by the music trade in this city, and the best known house, both here and throughout the country, in this field is the mammoth establishment of Lyon & Healy. The total amount of business done by them in 1890 aggregated \$2,000,000, and over half a regiment of workers, or, to be more explicit, 564 people, were employed in handling it. The warerooms of this concern are located at the corner of State and Monroe streets, and are the largest and handsomest of any in the trade. The business is conducted by departments, each having its chief, but all under one general supervision.

The piano and organ department is located on the second floor and extends from 155 to 164 State street. In this department may be seen an immense assortment of grand and upright pianos in the latest styles and

most fashionable woods. The instruments here represented are the Knabe, Fischer, New England and Pease pianos, the Peloubet church organ, the Lyon & Healy cabinet organ and the Aeolian self playing organ. Their business in pianos is confined mainly to the United States, but in goods of their own manufacture they circle the globe, selling them in Europe, Asia, Africa and Oceania, as well as in the home market. The value of the stock in this department averages \$180,000, and it requires 50 men to conduct the business.

The manufacturing department occupies the large five story brick building fronting Randolph street, Ogden avenue and Bryan place, opposite Union Park. This building was erected especially for their use, and contains all the latest improvements in machinery necessary for such work. It is the model factory of its kind, and turns out more musical instruments annually than any six similar factories in the country. Among their deservedly popular productions may be mentioned the Washburn guitar, mandolin and zither; the Lyon & Healy harp, the Lyon & Healy parlor organ, the Peloubet reed pipe church organ, the Lyon & Healy Star banjo and a superior line of drums and small instruments. Two hundred thousand dollars' worth of musical goods in various stages of completion may here be seen, and the number of men employed on this work is about 300.

The small musical instrument department displays its stock on the third floor, 155 to 164 State street, and also uses three numbers of the fourth floor. The salesrooms in this department are handsomely arranged, and it is safe to say that every instrument or article known to the business may here be found. Every quality of goods adorn the shelves or are shown in the cases, from the most artistic and expensive musical box or fine violin to the humble harmonica or jewsharp. To give the reader some idea of the size of this business it need only be said that during the year 1890 orders were placed by this department for 28,518 violins, 32,137 accordions, 388,572 harmonicas, 47,400 bows, 326,900 gut strings for various instruments and for other goods in proportion. Two thousand cases were required to ship this great stock, and as the duties of this class of goods are very high Uncle Sam reaped quite a benefit. The amount of money invested in this branch is \$300,000, and 89 men are kept busy in various capacities connected with it.

The music and book department in early years was the leading feature of the business and it still occupies a prominent position in the general results. The main floor of 163 and 164 State street is devoted to this branch and about every known American and foreign publication may here be found. The wholesale stock and shipping rooms occupy the basement. The number of men employed is 79 and the value of the stock \$75,000.

The repairing department occupies the main part of the fourth floor, where pianos, musical boxes and every kind or class of wind or string instruments are put through a course of treatment which restores their usefulness and makes their owners happy. In this branch 37 workmen find employment the year round.

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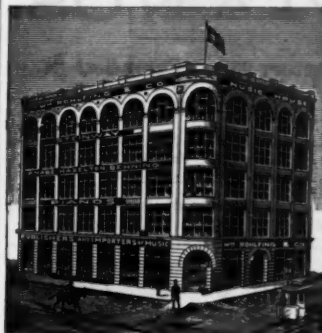
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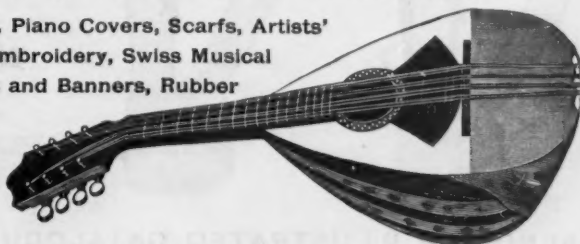


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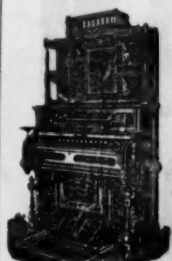
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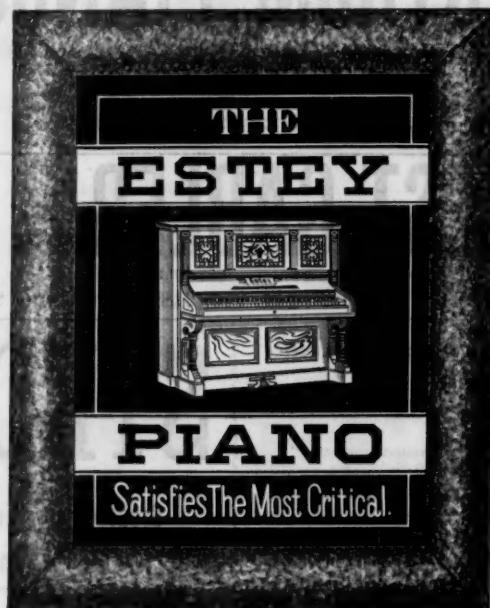
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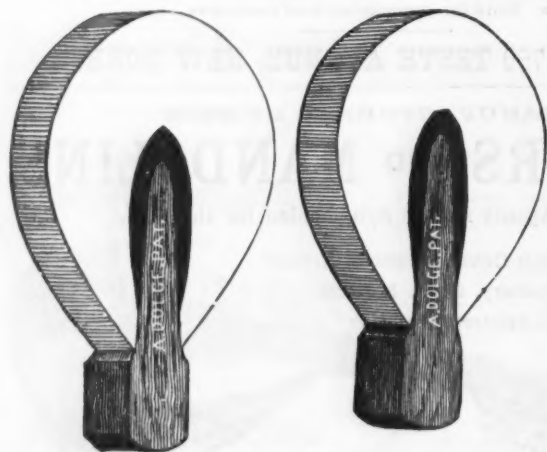
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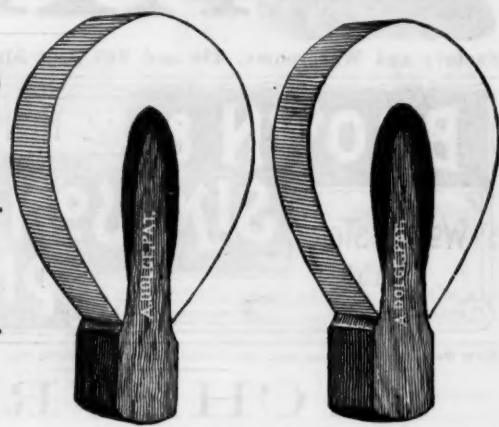
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